ISICAL AMERIC

VOL. XXXIX. No. 18. NEW YORK

EDITED BY

FEBRUARY 23, 1924

\$4.00 a Year 15 Cents a Copy

LEADING ARTISTS WILL PLAY AND SING FOR RADIO **UNDER NEW PLAN**

Committee of Music-Lovers Invites Wireless Users to Subscribe Funds for Payment of Fees—Arthur Judson Is Appointed to Arrange Programs—Concert Managers Divided in Opinions on Project — Metropolitan Adheres to Stand Against Complete Opera Performances by Radio

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F a project of the Radio Music I Fund Committee to pay leading artists for their services is carried through successfully, New York concert managers will withdraw their objections to broadcasting by artists under their direction. The committee, which is composed of Clarence H. Mackay, Felix M. Warburg, Frederick A. Juilliard and A. D. Wilt, Jr., has issued the first appeal ever made to the radio public to contribute to a fund for the payment of singers and instrumentalists.

Leading artists have been prevented from singing or playing for the broadcasting stations by an anti-radio clause in their contracts with the concert managers and the phonograph companies. The clause in question prohibits them from giving their services without payment, and the broadcasting companies have refused to pay artists because they have no method of making the radio audience pay for the concerts and cannot afford to bear the entire expense them-

According to the committee's plan, the success of which hinges entirely on the support of the radio public, money will be collected to pay the artists' fees. The broadcasting expenses will be borne by the American Telephone & Telegraph Co., from whose station WEAF the concerts will be sent out. Arthur Judson has been appointed by the committee as concert manager to engage the artists, and the Central Union Trust Company of New York has been designated to receive contributions.

The object of the plan's sponsors, all of whom have been identified with musical activities, is to enable a larger public to hear good music, and, consequently, to broaden and deepen musical appreciation. It is not at present possible to estimate the cost of the concerts or how many will be given. Everything depends upon the response to the appeal.

The official statement of the committee sent out by the American Telephone &

Telegraph Company says in part: "The members of the committee, who are already well known for their activities in support of things musical, believe that the radio offers a wide and hitherto undeveloped field for stimulating the increasing public interest in good music. The committee hopes through the Radio Music Fund to afford to thousands of people, who for one reason or another are unable to be present at concerts and the opera, the opportunity of hearing by radio the world's best musical

"The potential value of radio broadcasting in bringing good music into



FRITZ REINER

Conductor of the Cincinnati Symphony, Whose Brilliant Performances Rank Him Among the Foremost Orchestral Leaders Now in America. He Took Up His Post in the Ohio City Last Season After a Career of Distinction in Europe. (See Page 23)

been recognized, but until the formation of the committee no means has existed for paying the large expense of engaging prominent artists of high calibre. The distinguished sponsorship under which the fund will be administered assures its use for recitals by talent of a grade which has not been available up to this time.

"The technical advancement which has been made in the art of radio broadcasting has already been demonstrated by the successful transmission of concerts by the Philharmonic Society and the New York Symphony Orchestra. WEAF's engineers state that the intonations and characteristics of the most marvelous voice can be successfully tran-

mitted by radio. "The committee has designated the

millions of homes now beyond reach of Central Union Trust Company of New opera house and concert hall has long York to act as depository of the fund. All contributions should be made payable to the Radio Music Fund and sent to Central Union Trust Company of New York, 80 Broadway, New York City, and should be accompanied by the name and address of the contributors. The depository will acknowledge receipt of contributions by postcards.'

All Managers Interested

Mr. Judson will act for the committee in arranging the programs and will select the artists from the most prominent vocalists and instrumentalists available for the radio concerts. The artists will be drawn from the lists of all the leading concert managers.

The Metropolitan Opera Company

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In Thia I days

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CLEVELANDERS IN RECORD THRONGS HAIL CHICAGOANS' OPERA TREASURES

Four Performances Witnessed by 26,430 Persons—Total Receipts of Visit Amount to \$75,952—Guarantors' Fund Not Called Upon—Season Claimed as Establishing Cleveland as New Opera Center — Annual Visit of Company Forecast — Surplus to Go to Music School Settlement

TLEVELAND, Feb. 16.—The Cleve-) land engagement of the Chicago Civic Opera Company is claimed to have established a world record for attendances at indoor productions of grand opera, for 26,430 persons heard the four performances, which opened in the Public Hall on Monday, Feb. 11, and closed on Feb. 14 with receipts totalling \$72,952. Incidentally, the Chicago Civic Opera Company played to more persons in four days in Cleveland than it did in six days in San Francisco.

The productions were elaborate in every detail, and it is hoped that a season of the Chicago Civic Opera Company will be from now on an annual event in Cleveland. With a guarantors' fund of \$250,000 backing the Cleveland Concert Company and the first season closed with the fund untouched, it is safe to say that Cleveland has established itself as a new opera center.

"There is no doubt in my mind that Cleveland now holds the record for attendance in an inclosed structure," said James O'Donnell, secretary to C. A. Shaw, general touring manager. "In the open-air performances in Mexico greater crowds have attended, but nothing can compare with Cleveland's record in an inclosed theater."

Robert R. Ellinwood, manager of the Cleveland Concert Company, in charge of local arrangements, stated that in addition to paying all expenses there would be a balance left to give to the Cleveland Music School Settlement.

There are 12,500 seats in the public hall, but on this occasion 4000 seats were sacrificed to provide boxes and parquet circle. No doubt remains now as to the acoustic properties of the immense hall, for these proved to be excellent. Many of the operatic stars tested the hall at various points and pronounced it the finest structure they had ever sung in.

The engagement opened on Monday with a superb performance of "La Juive." Rosa Raisa gave an exquisite interpretation of the rôle of Rachel and Charles Marshall won instant favor in his first Cleveland appearance as Eleazar. The rest of the cast included Lucie Westen, Virgilio Lazzari, Angelo Minghetti, Désiré Defrère, Gildo Morelato and Milo Luka. Ettore Panniza conducted.

"Mefistofele" on Tuesday, with Feodor Chaliapin in the title-rôle, was admirably performed. Edith Mason appeared as Marguerite and Forrest Lamont as Faust. Others in the cast were

[Continued on page 2]

MUSICAL AMERICA. Published every Saturday by The Musical America Company at 501 Fifth Avenue, New York, N. Y. Entered as Second Class Matter, January 25, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Saturday, February 23, 1924. Vol. XXXIX. No. 18. Subscription Price, \$4.00 a Year. Copyright 1924.

Cleveland Makes New Record in Rush to Greet Chicago Civic Opera Company

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Maria Claessens, Myrna Sharlow, Kathryn Browne, Lodovico Oliviero and José

Mojica. Giorgio Polacco conducted.

"Salome" was produced on Wednesday, when Mary Garden gained great applause in the title-rôle, and Georges Baklanoff was highly successful as Joka-naan. Riccardo Martin as Hérode and Maria Claessens as Hérodiade were also in the cast. Mr. Polacco conducted.

The season closed on Thursday with the double bill, "Cavalleria Rusticana" and "Pagliacci," both acclaimed the finest performances of these operas witnessed by Cleveland opera lovers. Rosa Raisa was recalled to the stage repeatedly, following her remarkable portrayal of Santuzza. Forrest Lamont, Anna Correnti, Désiré Defrère and Alice D'Hermanoy completed the cast.

Claudia Muzio made her first Cleve-land appearance in "Pagliacci" and won immediate success in her charming por-trayal of Nedda. Charles Marshall again added to his long list of admirers as an excellent Canio. Giacomo Rimini was never heard here to better advantage than as *Tonio*. Lodovico Oliviero and Mr. Defrère completed the cast. Mr. Panizza conducted.

Beethoven Quartet Cycle

The faculty chamber music ensemble of the Cleveland Institute of Music, comprising André de Ribaupierre, first violin; Ruth Willian, second violin; William Quincy Porter, viola, and Rebecca Haight, 'cello, played the third program of the Beethoven cycle of quartets this week. When it was announced that Beethoven's sixteen quartets were to be given in a course at the Cleveland Museum of Art there were many who doubted the advisability of the procedure, but each concert has been attended by a capacity audience. Clevelanders appreciate the unique service which is being rendered to music in the presentation of these quartets. Those played thus far in the course are No. 11, Op. 95, in E. Minere, No. 2, Op. 14, in C. No. 4 in F Minor; No. 2, Op. 18, in G; No. 4, Op. 18, in C Minor; No. 12, Op. 127, in E Flat; Op. 130, in B Flat, and Op. 59,

A capacity audience filled Masonic Hall yesterday afternoon, when the Cleveland Orchestra, with Arthur Shepherd conducting, presented the fifth con-cert of the children's series. At all of these concerts the demand for seats has far exceeded the capacity of the hall.

The program included the Overture to Mozart's "Marriage of Figaro," excerpts from Bizet's "L'Arlesienne" Suite, No. 2, and Berlioz's Rakoczy March. An interesting program was presented

Morgan Library, Gift to People,

Contains Musical Treasures

by the Cleveland Orchestra in East Technical High School on Feb. 15, with Mary Stockwell Durfee of Toledo, so-prano, as soloist. Mr. Shepherd con-

The monthly faculty recital at the Cleveland Institute of Music was given by Miss Martin and Miss Edwards of the piano department, Miss Willian of the violin department and Miss Haight

of the 'cello department on Feb. 8.

The Singers' Club gave the second program in a series of private concerts for the Order of Masons on Feb. 12 in Masonic Hall. Under the leadership of

Edwin Arthur Kraft, an interesting and well-balanced program was presented, with T. W. Gressle, tenor, and Edgerton Williams, baritone, as soloists.

Douglas Moore gave the fourth lecture in a series of Talks on Great Masters of Music at the Cleveland Museum of Art on Feb. 10. Hugo Wolf was the subject, and songs by this composer were admirably sung by Carl Lohmann. The second lecture in the course on

the History and Appreciation of Music, which is now open to the public, was given at the museum by Mr. Moore on Feb. 11. The subject was "Rhythm, Melody and Harmony."

Melody and Harmony."

A large audience attended the February organ recital in Edwin Arthur Kraft's series of monthly programs presented in Trinity Cathedral. Mrs. Lincoln G. Dickey, soprano, was the soloist.

FLORENCE M. BARHYTE.

Max Schillings, Berlin Opera Head, Tells of Musical Activity Abroad

A RRIVING on the liner Albert Ballin of the Hamburg-American Line last week for his first American visit, Max Schillings, composer and director of the State Opera, Berlin, described music in the German capital as thriving despite adverse economic conditions. Accompanying him was his wife, Barbara Kemp, soprano of the Metropolitan Opera. Mr. Schillings will remain in the United States until March 1. He heard his opera, "Mona Lisa," sung by a cast headed by Mme. Kemp at the Metropolitan on Monday of this week.

In illustration of the improving status of art in Central Europe, the composer said that the Neue Oper am Königsplatz in Berlin, opened last month, after being rebuilt from the old Kroll's Theater, had already 100,000 persons enrolled on its subscription books. The house is under the control of the State and is directed by Mr. Schillings. It is aimed to give opera at low admission prices here, partly by reason of an exchange arrangement for soloists between it and the State Opera. The répertoire at the New Opera is comparatively light, one work being given a whole week.

"The seats are sold out virtually every night, and the auditorium seats some 2500 persons," the visitor said. "Whereas the prices are now higher at the State Opera than before the war, they are lower at the New Opera. Many of the patrons of the latter house are students. The real value of art has been found in keeping up the morale of the people during the hard times. Music has helped in a notable way to inspire greater cour-



O Underwood & Underwood

Max Schillings, Composer of "Mona Lisa" and Director of the State Opera Houses in Berlin, Who Arrived Last Week with His Wife, Barbara Kemp, Soprano of the Metropolitan

He said that New York and Berlin are the most active music centers and that the latter city only needs to regain a degree of its former economic prestige to become the most important musical city of Europe. With the return to the gold mark as a basis of currency, it is already beginning to attract the best artists again.

Mme. Kemp will fulfill her second engagement at the Metropolitan Opera, singing the rôle of Mona Lisa, which she enacted in the first American production last year, and Wagnerian and other parts. The marriage of the singer and the composer took place last summer.

Boston Teachers Hostile to Licensing Proposal

BOSTON, Feb. 19.—The Committee on Education of the Massachusetts Legislature heard evidence today in regard to the bill to provide for the supervision and licensing of music teachers. Local singing and instrumental teachers mustered strong opposition to the measure. Charles A. White, representing the Boston Vocal Teachers' Association; Eleanor Brigham of the Piano Teachers' Society, Leadore Braggietti ers' Society; Isadore Braggiotti, Frank E. Morse and Payson Smith, Commissioner of Education, spoke against the bill. Its fate rests with the committee and is to be announced later.

very good plan. I don't think it will affect the concert business. When the phonograph first became popular every one thought that people would stay home and listen to records instead of going to concerts, but it increased the concert audience. The fee must be arranged with each artist. The manager has no control over that."

Fitzhugh W. Haensel of Haensel and Jones is of the opinion that the question of the acceptance of this plan by concert managers is not one to be decided light-He declined to make a statement until he had given the subject further

C. E. Gilpin of the Arthur Judson Concert Management said that the matter of fees would be discussed with the artists later, when the fund to pay them has been collected. "The statement of the committee," he said, "implies, I think, that the artists will be paid their usual fees. We may assume that they will be properly paid." On the question of a device which will limit the radio audience that can pick up the concert. Mr. Gilbin that can pick up the concert, Mr. Gilpin said that the idea was not being considered by the committee, that the concerts were to be broadcast and that the sponsors of the plan believed that there were enough radio owners interested in good music to be willing to pay for it.

Representatives of the committee and of WEAF said that the concerts would begin as soon as the fund was large enough and would be continued as long as the money lasted. If there is only enough money for one concert, one con-cert will be given. At present it is intended to give concerts this season, and if the project is successful a more definite organization may be effected and the concerts extended over a longer period.

Opinions Conflict

Evans & Salter, Mr. Evans said, do not believe that the question of the payment of artists is the most important consideration in the broadcasting plan. "We have always refused to allow our artists to broadcast," Mr. Evans said, 'not only because they were not to be paid for it, but because we do not believe the radio is, as yet, an instrument to do justice to great art. The danger is in the lack of standardization of the re-ceiving sets. The radio companies can give us no guarantee, as the phonograph companies do, that the results will be satisfactory. Broadcasting within the limitations of the present devices is too risky for a really great artist."

Charles L. Wagner disapproves entirely of the whole broadcasting system, but says that if his artists are well enough paid he will not be able to prevent them from broadcasting. "I believe," he says, "that the radio is a distinct detriment to the concert busiess. It makes both the artist and the audience too lazy to go out. However, if they offer the artists bigger fees than they can make in concert, I don't see how I can stop them from broadcasting. I think the least they can offer them is the regular concert fee. The artists will probably demand more."

Evelyn Hopper, on the other hand, is enthusiastically in favor of the new project. "I think it is a wonderful move," she says. "It has unlimited possibilities. I see no reason why the artists should not broadcast if they are paid for it. You know, there was a time when they said that the phonograph would ruin the concert business."

S. Hurok will not, as yet, define his attitude toward the new development because, he says, "the subject is one of the utmost importance and has to be given much thought and attention. I am at present making a thorough study of the situation and will make a statement of my position when I have completed it."

Celebrities of Music Will Broadcast by Radio if New Project Succeeds

[Continued from page 1]

THE famous Morgan Library, I one of the finest private collections of books and manuscripts in the world, was presented to the people of New York last week by Pierpont Morgan in memory of his father. Among the several musical treasures included in the catalog is Psalter, printed at Mainz by Fust & Schoeffer in 1457; the first printed book containing musical notes. Two works by Franchino Gafori, the first, "Theorica Musica," printed at Naples in 1480, and the second, "Practica Musica," published at Milan in 1496, are the first books printed exclusively about music. are also six large Antiphonaria or choral books for Church use, written and illuminated in Italy in the fourteen century. The library contains numerous autographs and letters of famous musicians and composers, among which are a Sonata for Violin and Piano by Beethoven and portions of an autograph score by Haydn. teresting collection of letters of Bach and the manuscript scores of seven church cantatas of Bach, formerly the property of Mendelssohn, are also included. The cantatas are in the hand of a copyist, although there are numerous corrections by the composer and additions to the text by Mendelssohn.

states it will not alter its position in refusing to allow opera to be broadcast, but individual artists may arrange to sing for the committee. The majority of the concert managers support the plan and will allow artists under their management to take part in the concerts, provided the fees are satisfactory.

George Engles believes that most of the artists will be willing to sing or play for the radio for a fee slightly higher than they receive for ordinary concerts. He doubts that the handful of very great artists can be persuaded to consider it at all. "If artists who receive from \$500 to \$1,000 for a concert are paid 50 per cent more, I believe it will be worth their while to join in the radio concerts," he says, "but I don't think that the really big box-office attractions can afford to do it at any fee. I don't think anyone can pay McCormack or Paderewski or Galli-Curci enough to make up for what they will lose by singing over the radio. The important question about this plan, however, is, will continued support be forthcoming. People will send in enough money for a few concerts and then they will stop. Every one can listen in on the radio and you can't get people to keep on paying for what they can get for nothing. The

only solution of the problem, I think, is the perfection of some device for limiting the radio audience. They are working on it now in the laboratories. It will enable them to limit the listeners to subscribers who are willing to pay for the concerts."

Suggests Radio Licenses

The radio fees should be the same as the regular concert fees, Max Levine of the Daniel Mayer offices believes. think artists will be willing to perform for the radio at the price of a regular concert," he says. "I know I would be willing to book them for that. I don't, however, believe that the committee will be able to get enough backing by popular subscription to continue for long. The only way out, as I see it, is the plan I suggested last year at the time we put the anti-radio clauses in our contractsto license the owners of radios, to collect a tax from them, and pay for the artists

with that money."

F. C. Coppicus of the Metropolitan Musical Bureau thinks that the question of the fee is something for each individual artist to decide. He does not oppose the plan of the Radio Music Committee, but, like most of the other managers, is not certain that it can command continued support. "If they can get the money," he says, "I think it will be a

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WAGNER AND LISZT IN BAYREUTH

Memories of Famous Father and Grandfather Treasured by Siegfried Wagner, Now on Visit to America-Pranks Played When Liszt "Came Down from Weimar"—The Great Richard as a Family Man



FOUR GENERATIONS OF A FAMOUS MUSICAL FAMILY

1, Siegfried Wagner, Now in America to Enlist Support for the Bayreuth Festival; 2, with His Wife and Children in the Garden of the Villa Wahnfried at Bayreuth; 3, Cosima Wagner, Mother of Siegfried, as She Is Today, Having Recently Celebrated Her Eightysixth Birthday; 4, Richard Wagner, from a Photograph Taken in His Later Years; 5, Cosima Wagner, with Her Father, Franz Liszt; 6, Siegfried Wagner, Photographed Beside His Father's Bust While on His Recent Visit to Baltimore

of Richard Wagner and the grandson of Franz Liszt. He would like to be able to carry on their tradition. "I am happy," he says. "Why shouldn't I be? I have a beautiful wife and four wonderful children." Siegfried Wagner is not a genius. Perhaps that is why he is happy. He is a simple, genial German. It seems inevitable that "Tannhäuser" should be his favorite opera.

Yet, he is part of the Wagner legend. He talks of his father and his grandfather with all the fervor of the perfect Wagnerite. "Of course," he says, "I was only thirteen years old when my father died, but I remember him very well. He was with us children all the time. Grown-up people were often afraid of him, but children could do what they pleased with him. He was a very excitable person, you know. He had a violent temper. He would grow furious with his best friends, and then, five minutes later, forget all about it. He never could understand why they were insulted by what he said to them. They should have known him better. Then they would have seen that his anger was just a thing of the moment. He made it seem very terrible at that moment though."

Children could always calm him, perhaps, because they were not afraid of him. His own children saw through the violence to the kindly man beneath. To them he was the devoted father, who would buy them candy and spoil them. "We could always get anything we wanted from father, my sisters and I," Siegfried Wagner says, "but not from mother. She wanted to train us. She was very strict. You see, my father and mother were brought up in two different traditions, he in the German, she in he French. She lived in Paris when she was a girl and was educated in an almost convent-like strictness. She had very lefinite ideas about what children ought

and ought not to do and we obeyed her. We were afraid not to. She was a strong, majestic woman. She still is." Cosima Wagner is now eighty-six

years old. She lives quietly in the old villa, Wahnfried, but she is still the "Queen of Bayreuth." "She looks more and more like Liszt as she grows older," her son tells you. "She has the same fine brow and the delicate, strong profile. She is a true daughter of her father. In the old days at Bayreuth she was a great force. It was she who drilled the singers. She had a terrible hatred of bad enunciation. That was the French in her. You know how the French sound every vowel. They seem to linger over it and stress it. That is what you must do in opera. We Germans have a bad habit of swallowing our words. She wouldn't tolerate that. In the Wagner operas the words mean something and she trained the singers until you could understand everything they said."

Cosima Wagner and Liszt

There is something very sympathetic and appealing about Siegfried Wagner as he talks of the days when the family would wander through Italy in the winter and come back to Bayreuth for the festival. The big, white-haired man has absorbed the Wagner tradition. He has a family pride that is perhaps the most characteristic thing about him, a pride not for the family as great men and women, but as a group of fine people whom he admires and loves. He talks, in the same way, of his own children and his English wife. "I have four children, you know," he says. "They are with my mother in Bayreuth. She is devoted to them. She is still very alert. She has taken no part in the festivals

since 1906, when she was so very ill, but she is interested in them. She is so happy, too, to know that everyone still thinks of her and remembers her. You know, it was very difficult to get food in Germany, and people from all over the world, especially from America, sent her Liebesgaben packages, with all sorts of good things. They made her very

happy."
Franz Liszt, Cosima's father, Siegfried Wagner remembers gleefully. They used to play all sorts of pranks when he was a small boy and his grand-father came down from Weimar on a visit. "We were only in Weimar twice," he says, "but my grandiather came to Bayreuth many times and he was with us in Italy. He loved to tease me. One day, I remember I was sitting at the piano, I must have been about eleven, playing the 'Schlummerlied' from 'The Dumb Girl of Portici.' I whistled the tune as I played the accompaniment. alone in the room and absolutely unself-conscious. Suddenly my father and Liszt came in, laughing at me so hard. It was a great joke. They had been listening at the door. But they liked it. They made me play it over again for them."

When the Master Conducted

Siegfried Wagner had many opportunities to watch his father at work and he remembers the training of the early days. "My father was not a conductor," he says. "That is, he conducted occahe says. "That is, he conducted occasionally. but not regularly. I can picture only two or three times when I saw him conduct in public. Once, in Venice,

a couple of months before he died, he conducted a concert for my mother's birthday. And in Bayreuth, also on my mother's birthday, he conducted the Seventh and Eighth Symphonies of Beethoven. At one of the festivals, too, there was a gala performance of 'Lohengrin' and he conducted the third act.

"He was a calm, quiet conductor, but he was exhausted at the end of a concert. He didn't go in for any theatrical effects. No fireworks, no arm waving and swaying about. He was of the school of which Karl Muck is today the foremost representative. He believed in leading, simply and surely, for the benefit of the men in the orchestra, not the audience. He put in no meaningless flourishes, no grand gestures. He had a theory that conducting, that is, orchestral conducting, was mostly done with the eyes, not the bâton. Just a glance, a sharp look-you know all the meaning you can put into it-and the men would respond. Of course, you can't do that in an opera. There are too many forces to combine. But my father was not a conductor. He was a regisseur, a stage director. In Bayreuth the productions had to be dramatically effective. He saw to that. He did not believe, as so many opera directors today seem to, that the staging didn't matter. He was a very strict director and a very good one.

Mrs. Wagner, a charming Englishwoman, came into the room and we were back in America again. Everyone had been so delightful. The people had

[Continued on page 6]

Schneevoigt Sees Berlin Vying With New York in Music as the Gold Mark Brings More Stability



HILE New York, eager for sensations, crowds the concert halls whenever Stravinsky is played, Berlin, grown conservative through a

revolution, will listen only to Bach and Beethoven. "When they pay for a concert, it is a sacrifice," says Georg Schneevoigt, "and they want music that they know is good. Even now, as everything in Germany is becoming stabilized, at least as far as artistic matters are concerned, you can sell out a house only when you play Bach. For symphony concerts, they pay as much as \$3 and \$4 a seat in Berlin. The gold mark, you see, is worth what the mark was at par. The change that has come over the concert field in the last month is amazing. Artist's salaries have gone up in proportion. By next season the concert field may again be divided. America will not be so overcrowded with artists and Central Europe will not be so barren."

Stories from Berlin tell of artists who are being paid salaries as high as they could command in America. One of the German singers is said to have left the Metropolitan, seven weeks earlier than he had planned, because he could get more money in Berlin. Another violinist is reported to have received \$1,000 for a concert in the same city. Mr. Schneevoigt, conductor of the Konsertfoeringen in Stockholm, has just arrived in America and will conduct two concerts of the Boston Symphony as guest. A few weeks ago he led the Berlin Philharmonic. The concerts were sold out, he says, with prices scaled in gold

"Artists in Berlin are being so well paid now," he says, "that they even



GEORG SCHNEEVOIGT

Conductor of the Stockholm Konsertfoeringen and a Distinguished Figure in the Music of Central Europe, Now on a Visit to America. He Will Lead the Boston Symphony in Two Concerts During a Brief Stay in This Country

refuse to go to Scandinavia. A few months ago a German artist would have done almost anything to be paid in Danish or Swedish kronen. Now he can make just as much money in Berlin. He hasn't the time to go to Stockholm or Copenhagen."

The new situation in German is certain to affect America next season, Mr. Schneevoigt believes. "Of course, they

do not yet pay as much in Berlin, as in New York," he explains, "but America is very far away. You lose three weeks in traveling to come here. It doesn't pay an artist to come for two or three concerts. He must have a tour. Long tours cannot be arranged for all the musicians who come to America, so, believe, we will finally reach a balance.

Germany Frowns on Moderns

Financial security, however, has not led Germany to patronize her modernist composers. Occasionally Berlin has con-certs of the new works. Sometimes they are supported by the music publishing houses, sometimes by private individuals, but they seem to have no popular appeal.
"The new Germans, like the new
French," Schneevoigt says, "are faddists. Ravel, I think, is the only great
musician who has come after Debussy.
The others the ultra-moderns have The others, the ultra-moderns, have nothing to say, but they say it very well. They are facile technicians. Some of their effects are remarkable, but it is a passing thing. It is not great music. The same thing is true of the Germans. Schönberg, in his earlier work, showed great promise. His later things are unbelievably bad. I think that now, however, he is beginning to return to however, he is beginning to return to his former style. At least I hope so.
"In the North, in the Scandinavian

countries, there are dozens of fine composers, working slowly and steadily. They are played continually there, but they are never heard of in Central Europe or America. You know of a few of the older men, the greatest of them. Sibelius is, of course, the leader of the movement. The younger men stem from him and from Richard Strauss. Sibelius is much misunderstood. He is one of the most difficult composers to interpret, because he gives no directions in his scores. You must know the man, his temperament and his ideas, to play him as he should be played. I am a Finn and so is Sibelius, so I hope that I understand him. He is practically the only

[Continued on page 23]

North Carolina Students Look In on Broadway



REENSBORO, N. C., Feb. 16.—A

U party of fourteen senior girls of the school of music at North Carolina College for Women, accompanied by the head of the school, Dr. Wade Brown, and Mrs. Brown, recently made the annual musical pilgrimage from this institute to Washington and New York. A day was spent in Washington, where the members of the party were received by

President Coolidge, and the rest of the

time they devoted to hearing music and

Dr. Wade R. Brown and Party of Seniors in the Music Course at North Carolina College for Women on Their Annual Musical Pilgrimage to New York. Photographed in Front of the Congressional Library, Washington, D. C.

> sight-seeing in New witnessed six performances at the Metropolitan Opera-"Thaïs," "Marta," "Cavalleria Rusticana," "Coq d'Or," "Walkure" and "Carmen"-were present at concerts of the New York Philharmonic and Cleveland orchestras and the State Symphony and various recitals, visited several theaters and called

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at the Stock Exchange. The college authorities have taken the senior class in music on this annual trip to New York for the last five years.

New York Town Hall to Be Completed at Cost of \$100,000

The New York Town Hall, the auditorium of which has been used as a public concert hall for three seasons, but two floors of which have remained unfinished inside owing to lack of finances,

will be completed in the near future. Plans have been filed with the Bureau of Buildings, and it is estimated that the project will cost about \$100,000. The building is owned by the League for Political Education, and it is planned to include a library and offices for the Town Hall Club. The top floor is to contain a private dining-room to accommodate several hundred persons.

Jeritza to Make Concert Tour

Maria Jeritza, soprano of the Metropolitan, who ended her season at the opera house this week, will undertake a concert tour which will open with her appearance as soloist with the State Symphony under Josef Stransky at the Metropolitan Opera House on March 2. She will give a recital at the Academy of Music in Philadelphia on the following day, and will sing at the Brooklyn Academy of Music on March 6. Other concert engagements are in Hartford on March 9; Springfield, Mass., March 12; Washington, March 14; Indian-apolis, March 16; St. Louis, March 18; Montreal, March 24; Toronto, March 27, and Akron, April 1.

Wagner's "Ring" Produced on Screen in Berlin

BERLIN, Feb. 15.—The denizens of Walhalla and the other curious creations that people Wagner's "Ring of the Nibelungs" had their first fling in the motion pictures this week, when a spectacular film based on the music-drama's initial showing was presented. The roar of Fafner had to be produced in the musical accompaniment to the production. The picture is one of the most elaborate that has been made in Germany and it is destined to have an American showing at the conclusion of its "run" in Europe.

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Preparing for the Golden Opportunity in Opera



HOW OSCAR SAENGER MAKES THE STUDIO TAKE THE PLACE OF THE OPERA COMPANY

1, Mr. Saenger, New York Teacher, Who Has Prepared Many Singers for Careers in Opera; 2, His Opera Class Assembled for a Rehearsal; 3, Two Students Go Over the Scene Between "Elsa" and "Ortrud" from the Second Act of "Lohengrin"; 4, The Class Reproduces the Death of "Valentine" from "Faust."



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REQUENTLY the lament is raised that there are not enough opera houses in America. Those who seek operatic training

find few opportunities in their homeland. In Europe the situation is very different. Opera houses abound, particularly in Germany and Italy, and impresarios are sometimes eager to discover new talent. Here, we demand trained singers, and pause not to think how our own singers may get their training. Fully appreciating the situation, Oscar Saenger, the New York vocal teacher, has provided a substitute for the provincial opera house in a training school.

"The only chance for the young singer in America," says Mr. Saenger, "is an emergency call, and he must be able to jump into a part in an emergency. That requires training. Knowing the notes of a few arias is not enough. He must know every detail of the parts, the cues, the stage business and the recitative, and he must have a large répertoire."

To give the young singer the necessary training, to equip him to meet what opportunity may come his way, Mr. Saenger has established what he calls an opera class. A studio stage, it really is, where aspirants are drilled in the dramatic as well as the vocal requirements of their parts. "When the call comes," Mr. Saenger explains, "they must be ready. They must be able to go on at a minute's notice, with as much confidence as if they had played the part for months. Of course, they really have played it for months. We rehearse very carefully and, when we are ready,

we give public performances. The other night, for example, we gave the first act of 'Lohengrin' and the second act of 'Faust' at the Wurlitzer Auditorium. Now we are working on the third act of 'Faust' and the second act of 'Lohengrin.' When we are through we will go over the whole of each opera. Then if anyone calls up and asks for an Elsa at a day's notice, Elsa will be ready and so will Ortrud, or, for that matter, Valentine or Micaela."

Each singer gets a chance at all the parts in the range of his voice and dramatic training in every type of situation. We came on the opera class in action at the Saenger studio the other day. They were rehearsing a scene from "Tosca" as a dramatic production. Scarpia lay on the floor, Tosca came down the stage, cowering, and dropped the cross on his breast. One after another, eight or ten embryo Toscas dropped the cross and stepped slowly backward to the door. One was a blond Elsa, who went through one scene without fully seizing its import. She watched and listened and then did it again and better. Another was a Carmen; a third a slim fiery Zaza; and they played all of them seriously, each bent on transforming herself into a living Floria Tosca.

Then came some love scenes; first, for the tenors and the sopranos. Mr. Saenger's voice from the back of the studio called, "Let a bass try it. They don't have many love scenes, but they must learn."

"Carmen"—the first act. It has already been studied for dramatic values, now it is being tried for the first time with the music. "Here now," comes the director's voice, "José, Micaela, chorus! Watch your cues!"

The piano begins. The officers sit at the table. *Micaela* enters. It is like a first professional rehearsal. All the preliminary amateur work has been done. The opera goes on. *Carmen*, swaying in a very modern fashion, prances in.

"Si je t'aime, prends garde à toi," she sings, with a snap of the fingers and a tilt of the head.

"Now really," Mr. Saenger interrupts, "Carmen wasn't vulgar. Try it again." It is done this time, with less of the spirit of the jazz age, gay and vivacious, but without the motion picture touches.

A voice comes from the stage: "Mr. Saenger, what about the recitative here?"

Mr. Saenger looks up, amused and delighted at the interest.

"It's used in the Paris version," he answers, "but it's seldom done in America."

In chorus his students inform him:

"It was restored at the Metropolitan this year."

He has a twinkle in his eye as he says,

He has a twinkle in his eye as he says, "That's so. Then we'll do it, by all means. We must be prepared even for that."

Absolute precision in detail is necessary, Mr. Saenger explains, because of a system of making singers pay for rehearsals before their débuts. This is a practice with many of the smaller opera companies. "A manager, and a perfectly reputable manager, may be ready to give a young artist her chance if she will pay for the orchestra at the re-hearsal. Almost anyone would do this, to break in, and the manager rehearses his whole company at the expense of the novice. It isn't entirely his fault, I suppose. You lose enough money on opera nowadays to excuse almost anything. The trouble, you see, is that the manager really can't afford to pay for an orchestral rehearsal. He has to pay union rates to his musicians and you know how high they are. That is the situation we are trying to avoid in our work here. We want the young singers so prepared that they can afford to refuse such an offer; to answer, simply, that they are prepared to go on without

Dozens of opera stars have come from the Saenger studios and most of them were trained in the opera class. Last year Phradie Wells was the thirty-second of the pupils to go into the Metropolitan. Among these may be found the names of Mabel Garrison, Frieda Hempel, Marie Rappold, Queena Mario, Kathleen Howard, Paul Althouse, Riccardo Martin and Orville Harrold. The roster of their names gives courage to the young students who are working now.

To supplement the actual work and give it the atmosphere of a professional rehearsal, the class gives public performances before an audience, not only of relatives and friends, but of mature artists, managers and critics. "It gives them confidence in themselves and a better stage presence if they sing in public occasionally," Mr. Saenger says. "Did you notice how sure of himself that young tenor was in the "Carmen" rehearsal? Last week he was nervous, a bit uncertain, but he was very successful in the public 'Lohengrin' performance. Now he is confident. He sings much better, his manner is more professional."

ture opera house, it also serves as a concert hall on occasion. The same theories of public appearances are applied to concerts and the students, as they are ready, give recitals. A studio recital is much like an Aeolian Hall début. The program is carefully considered and printed. The encores are prepared. It is really a public rehearsal of the concert to come. The latest of the pupils to give a recital, Klara Muehling, sang a program in five languages, as professional in every way as most of this season's début programs.

When the time for the début really comes there will be no stage fright, no lack of poise. The young singer will step into a part with as much assurance as if he had sung at Mannheim or Nürnberg for as many months as he has been at the studio. He only awaits his chance—a sudden vacancy, an emergency call, and he is ready to answer it. H. M.

Conductors in the Making at Rochester

Albert Coates Impressed by Opportunities at Eastman School of Music-Trains Orchestral Leaders to Meet the Demand Which Developments Will Bring-Proficiency of Junior Orchestra Surprises Him-Opera Classes Will Co-operate and Afford Students Valuable Experience



N orchestra of young high school and music school pupils in the middle 'teens, playing a movement from Tchaikovsky's "Pathetique"

Symphony is described by Albert Coates as the most significant musical accomplishment that has come under his notice in this country. The orchestra, representing young America as trained in the Rochester, N. Y., schools, played, after one or. two readings, with such appreciation and effectiveness as to win this extraordinary tribute from the British conductor.

Mr. Coates was talking about the class in orchestra conducting, now in full swing at the Eastman School of Music, Rochester, when he expressed himself in the terms indicated. This class is a project which Mr. Coates desired to attempt, after his visit to Rochester and to George Eastman last summer, at which time it was arranged that the British musician should conduct the Rochester Philharmonic Orchestra for a season of fifteen weeks, beginning in January. During his summer stay in Rochester, Mr. Coates became thoroughly acquainted with what is done in Rochester, when the start is the start of ester public schools in the way of instrumental instruction. He not only heard the high school orchestra of the city play, but conducted it. He also in-vestigated the Eastman School student orchestra.

"I was surprised from the first," he says, "by the equipment I found in the Eastman School, the High Schools and the Theater-in its capacity for use for many phases of musical achievement. But nothing impressed me more than the extension work in putting into the hands of public school children the instruments which they are being taught to play, and giving them the means of forming school orchestras, bands, ensembles of all sorts. Here is cooperation between a great institution, devoted specially to music, and the wider institution of public education. Here, I said to myself, is the opportunity for cooperation that will make real community advance in music certain.

Growing Need for Conductors

"It has been apparent for some time that this country is going to have more orchestras, more opera, more of everything that will give its people music in all forms. And just as there is an awakened interest in providing training Americans to play instruments, to sing opera music, so there is need of interest in a training of Americans to become skilled conductors of orchestras and of opera. And I went back to England firmly convinced that in Rochester the means to afford these various kinds of training were all waiting to be used. In connection with my duties as conductor of the Rochester Philharmonic Orchestra I had a vision of usefulness in establishing a training class for orchestra conductors.

"One query remained to be answered after my coming in January. Would the cooperation, by which the success of this project could be assured, be given me? I needed an orchestra, and an orchestra not burdened with constant rehearsal duties and with public per-

WANTED—Position in college or conservatory as voice builder and coach. Applicant holds three diplomas from Cincinnati Conservatory. Post graduate work under Oscar Saenger. Address Box Z2. c/o MUSICAL AMERICA, 501 Fifth Ave., New York.

COSMOPOLITAN THEATRE Columbus Circle Daily, 2:30 and 8:30; Sun. Mat. at 3 Marion Davies in Yolanda Charles Major's Thrilling Romance, with VICTOR HERBERT COSMOPOLITAN ORCHESTRA



Albert Coates, Who Is Directing a Class in Conducting at the Eastman School of Music, Rochester, N. Y.

formances; not sophisticated under experienced direction of the music to be played, but a young, capable, ambitious and, at the same time, really musical band of players. Would the public schools and the Eastman School furnish

me with such an orchestra?
"The question was settled as soon as I sought cooperation. From the supervisor of public school music, from the supervisors of instrumental music, from the director of orchestral training in the Eastman School, from everybody to whom I went with requests for interested cooperation, I got it in full measure—got more than I asked. And the young players came to become a part of this project in behalf of betterment of orchestral music in such a fine spirit that I have been delighted with them. We have called this orchestra the Rochester Junior Orchestra. We have set it to playing at sight Beethoven's Seventh Symphony, Tchaikovsky's Sixth Symphony, the score of 'Pagliacci' and 'Tristan und Isolde' to follow. And they are playing this music. It sounds like an extravagant statement but I repeat it—these young people are playing this music with increasing effectiveness, under the conducting of members of my class, with such suggestions from my-

Use of Opera Scores

"From the first, in training conductors, I use operatic scores, for it is my contention that a concert conductor learns his business best by conducting

Theatres under direction of Hugo Riesenfeld Rivoli Theatre Broadway at 49th St. JOSEPH M. SCHENCK PRESENTS NORMA TALMADGE in "THE SONG OF LOVE" A First National Attraction RIVOLI CONCERT ORCHESTRA Rialto Theatre

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opera. See now what cooperative advantages are furnished by our Rochester means. We have our orchestra; we have in connection with the Eastman Theater an immense library of orchestral music; we have an opera training department that is coming on; and soon, when we want to, it will be possible to include in our class procedure the voices to sing opera scores, both the music for soloists and for chorus. The advantage is not for one at the expense of somebody else; the orchestra will afford splendid training opportunities for young musicians; the singers will gain practical experience in singing with orchestra: the student conductors will orchestra; the student conductors will work under conditions including all phases of a conductor's business.

"I am more interested in talking of the scope of this project, as I see it, than about the technical detail of the work I do. Interest in the class itself

has been surprising and gratifying. felt at first that a class of six student would be right, and believe such a clasmight be assembled. We have a class of twelve and might have had a class of twice that number, made up of men bers resident in America; we had, be sides, several applications from abroac I accepted twelve students because seemed such injustice to some to refuse I divide the class into two sections. Each member of the class conducts the orches tra twenty minutes each week; we have two periods of work a week with the orchestra. In addition we have two periods of work a week in which the music is played on two pianos. These periods are those in which I do mos of my technical work with the clas members-the suggestion of methods in general, and personal suggestion adapted to individual needs. From the periods with piano, class members come to the orchestra ready to demonstrate what these suggestions have meant to

"This work is as interesting as any I have done in my varied experiences. And I repeat that I have never seen or heard anything musical which seemed so direct a demonstration of an immense stride toward making music really a community interest and achievement as the playing by these sixty boys and girls of great symphonic and orchestra scores, with no other preliminary preparation than has been made by them in their school orchestra playing."

Siegfried Wagner Recalls Scenes at Bayreuth in the Days of the Master

[Continued from page 3]

crowded the concerts and had given dinners for the Wagners. The mayor of one place had even given Mrs. Wagner a great key to the city. She didn't quite know what to do with it, but it was very nice of him. They were going, in a few nice of him. They were going, in a few minutes, to the opera to hear "Lohengrin." They had heard "Der Rosenkavalier" on their first night in New York and thought it splendid. "It was a fine production, beautifully acted and sung," Siegfried Wagner declared. He had expected to conduct his opera, "Der Bärenhäuter," with the Wagnerian Opera Company. "It is too bad that they failed, isn't it?" he commented. "It must be terrible for them, poor people. must be terrible for them, poor people. I wonder what was the real trouble. I don't believe things in the papers any more—not since that terrible story they printed about us, my mother and me. Did you see it? It made us very unhappy. Who would suspect us of giving the Bayreuth money to the royalist gov-ernment. I don't know where they got it. It was supposed to be a cable from Munich, and that is a royalist center. Perhaps that is it."

Siegfried Wagner hopes that no one will believe it. Everyone has been so kind to him in America. They can't believe it. "It is so impossible," he explains. "We couldn't do such a thing if we wanted to, and we certainly don't want to. Our private money and the Bayreuth money banks. The accounts are kept separately. My mother and I were quite unhappy over it. You don't have enough money for such things in Germany today. You are glad when you can get enough milk for the children. It is terrible; I do nothing but drink milk in America. I haven't had it for so long. I will get very fat on all your rich food."

Cutting the Wagner Scores

In his American tour, which he is making with the object of gaining support for the Bayreuth Festival this year, Siegfried Wagner will conduct only orchestral concerts, no opera. "As the son of Richard Wagner, I can't," he says. "Here you cut all the operas. I would only conduct them in their original form, as we give them in Germany. I do not blame you for cutting them. I can understand it. They are, after all, very long, especially when most of the people do not understand the language. It must be difficult to listen to so many operas and not understand them. And then, you have no supper intermissions in America. We begin the opera late in the afternoon, have an intermission for dinner and then finish by nine o'clock." The no-compromise doctrine which ruled his father has descended to Siegfried Wagner. It is the outstanding Wagnerian influence in this agreeable

son of a famous family. He has no quarrel with the fate which did not make him the equal of his father and grandfather. He accepts it philosophically. He once intended to be an architect. He is glad he decided to be a musician, but he will not force music on his children. If one of them should be gifted enough to carry on the tradition, it would make him very happy, if not . . . but they are very young yet. All that matters now is that they should be happy. HENRIETTA MALKIEL.

Mme. Leschetizky to Visit America for Concert Tour Next Season

The Wolfsohn Musical Bureau received a cable from its European representative this week stating that a contract has been signed with Mme. Leschetizky, widow of the famous teacher, to make a concert tour as pianist in the United States next season. Mme. Leschetizky, formerly Marie Rozborska, studied under the great pedagogue. They were married in 1908.

New Orleans Starts Bureau to Distribute Unused Tickets

NEW ORLEANS, Feb. 16.— Three college girls have organized an exchange ticket bureau, which, although it has been in existence only two weeks, has already turned over to appreciative recipients seventy-five tickets which otherwise would have gone unused. The plan followed is to collect any tickets for concerts or other entertainments which cannot be used by those holding them, and those so collected have been given to girls at the Catherine Club, the Young Women's Christian Association and Newcomb College and to other applicants. Tickets distributed by the bureau are not for sale, and all requests to sell them have been turned down. Anyone who is prevented by a trip, illness or last minute emergency from using his or her tickets has been asked to telephone Miss Odenheimer, who will arrange for their distribution to others who cannot afford to buy them. There are no fees in connection with the bureau.

H. P. SCHERTZ.

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MEPHISTO'S MUSINGS

How Siegfried Wagner Made His Début Under Unfavorable Conditions-Why the Critics Seemed Disappointed-When Richard Wagner Appealed to America-How Do the Critics Get Away With It?-Theodore Stearns Gets a Job-Why Advocates of Michael Bohner and Clarence Whitehill Disagreed-Paul Whiteman Creates a Sensation With a Jazz Concert-How Mary Ellis Won Out-Henderson Wittily Sums Up Cowell-Ashley Pettis as a Crusader for the American Composer-Will Prof. Schneevoigt Be the Conductor of the Boston Symphony? -Difference in the Début of Americans Abroad and in Their Own Country-Where the Nations Disagree-Why Berlin Is Excited

Dear Musical America:

It was certainly unfortunate that Siegfried Wagner made his début as a conductor in New York under conditions that were, to say the least, not favorable. In the first place, the concert had not been sufficiently advertised and then the hour, two o'clock on Sunday, made it inconvenient even for those who dine early on that day. This, it seems, was necessitated because the orchestra had to play with the Friends of Music at four o'clock and later in the evening at the Sunday concert at the Metropolitan.

These factors resulted in the audience not being of the size that was to have been expected from the interest that should have been felt in Mr. Wagner's appearance, particularly as it had been given out that the concerts in which he was to appear were to be for the benefit of the performances at Bayreuth next summer.

It was also unfortunate that many of those who came, while they showed by the warmth of their welcome that they were well disposed, were not able to appreciate that they were going to witness the conducting of a man of over fifty years of age, who, with his mother, had not only been through the horrors of the great war, but who had seen their entire fortune swept away, all the sources of revenue cut off, and who was coming to this country in what might be called a last, almost desperate effort, to raise funds to continue the Bayreuth tradition.

Then, too, it must not be forgotten that those who came to the concert have been accustomed to the virile, energetic conducting of the notable men who have led the opera at the Metropolitan and symphony concerts at Carnegie Hall and elsewhere, so when they saw a somewhat stout, gray-looking individual rise, bâton in hand, bowing with an unimpressive countenance, it came almost as a shock to them. Then, in his conducting, they realized that he seemed like a person apart from the orchestra and the music—that he was going through stereotyped evolutions without any apparent interest in the proceeding.

When finally not only the critics but those who were musically informed found that his readings were not what they were accustomed to and many of them lifeless, is it to be wondered at that they came to the conclusion, as one good lady put it, that the situation was almost pathetic?

Lawrence Gilman of the *Tribune* was perhaps the most severe of the critics. He said: "Siegfried Wagner in profile looks like a blend of George Washington, Chauncey M. Depew and the composer of 'Tristan.' His general aspect is that of a lymphatic vestryman. He is almost uncannily undemonstrative. He conducts with astonishing casualness, with what appears to be an entire lack of concern."

Others of the critics, however, were more kindly in their reviews. Olin Downes, for instance, in the Times credited Mr. Wagner with experience in routine. The critic of the World—not Deems Taylor, it seems—said that when Mr. Wagner conducted "The Siegfried Idyl" there was something in his gentleness and simplicity and the overtones of the occasion that gave a new beauty to the music-poem which bears his name, and to the serenity of the score was added the infinite pathos of distance. It was a genuine and deeply touching performance which brought first silence from the audience and then a burst of spontaneous applause.

Some expressed their appreciation that Mr. Wagner did not indulge in the particular gymnastics which distinguish certain conductors who are now with us or have left us.

On the whole, there was an evident feeling of disappointment running through the press reviews. Indeed, it was not until his second appearance, when he conducted with Stransky at Carnegie Hall, that a more favorable judgment was generally expressed.

It was of course natural that the critics and the musicians would expect that his readings of his father's work would express some of the vitality which was one of the distinguishing characteristics of the world-renowned composer.

This, however, brings up something which has been noted from time to time, namely, that composers or their sons or relatives are not always able to bring out the best of the composition. This was distinctly shown when Mascagni came over here and conducted his Intermezzo. The general opinion then was that we had heard that Intermezzo conducted by other musicians who gave a far more effective representation of the work than that produced by the composer himself.

Apropos of Mr. Wagner's visit, our friend, Maurice Halperson, the veteran music critic of the Staats-Zeitung, fished out from the bundle that he invariably carries a very interesting letter, ad-dressed by Richard Wagner as far back as 1877 to the New York publisher, Dexter Smith. In this letter Wagner pleaded for help from America. In it, too, while thanking the German musicians of Theodore Thomas' orchestra that they had introduced his music in America, he spoke with bitterness with regard to the lack of interest shown by the Germans in his work, and that when he had endeavored to get a thousand persons who would contribute three hundred dollars apiece for the realization of a national idea in his Trilogy of the "Ring of the Nibelungs," he had been unable to secure any, which brings up again something that should not be forgotten, namely, that in spite of the great love the Germans have for music, in spite of reverence for their great musicians, they do not show the appreciation they should of the works of their own great masters until these works had been proclaimed in other countries.

The fact of the matter is that a crass materialism developing into cold-blooded militarism was already dominating Germany, and we know from recent works published by prominent men of the time, notably Eulenburg, who was very close to Kaiser Wilhelm, that the great Bismarck had no use for Wagner or his works. He looked upon Wagner as no better than a monkey. In the Bismarck home in the evening there was no music, no talk of art, literature, the drama, but politics, plenty of heavy drinking of beer and smoking of big pipes.

A sweet young thing put up to me the question as to how the critics did it. How can they go to so many concerts, including the opera, symphonies, recitals, write about them and have it all appears in the marring papers.

appear in the morning papers.
"Well," said I, "some of them candidly admit that they hear a part of one concert, then jump to another, and then

Viafora's Pen Studies of Celebrities



Ulysses Lappas, Greek Tenor, Formerly with the Chicago Opera Forces, Has Returned to the United States for a Series of Concert Engagements. Mr. Lappas Was Born in Alexandria, Studied in Milan, and Was Selected by Victor de Sabata to Create the Leading Tenor Rôle in His Opera "Il Macigno" at Its La Scala Première in 1917. There Followed Engagements at Covent Garden and the Paris Opéra.

from there to another, and so hear the beginning in one place, the middle in another and the end in the third, and do their writing perhaps in the taxies that take them from one place to another.

With regard to new works of importance at the opera or symphony concerts, they attend rehearsals and write from them. They naturally have assistants to go to some of the minor events.

However, there are of course some who meet the issue by writing their notices ahead, sending them down to their papers so as to reach the early editions. The dead-line, as they call it, on some of the papers, that is the last moment the copy can be sent in, is generally put at about eleven o'clock or a little later. This shows how impossible it is for a critic to sit out a performance, then write about it and send it to his paper in time.

Some, however, find it more convenient to write about a concert without going to it. At times this does not work out, as was shown the other day when a young man, recently appointed critic of a leading daily, in writing about the concert given by Stransky and his State Orchestra in honor of Saint-Saëns, told the readers of his paper that "Mme. Helen Stanley sang the 'Etienne Marcel' and 'Henry VIII' selections with excellent taste and warm vocal quality. No doubt she would have done this, for Mme. Stanley is a lovely woman and fine artist, but unfortunately her mother had passed away suddenly, and so she could not appear at the concert, which, by the bye, turned out to be a French celebration with speeches and the "Marsellaise" sung by Rothier, the great bass of the Metropolitan.

The sweet young thing to whom I told this asked me then whether this did not militate against any confidence the people might have when they read criticisms if they are simply written ahead of time without the critic being present, to which I replied that while such a lapse might possibly injure the reputation of a critic of established character, there were other critics who were not taken so seriously.

However, said I, the trouble is not with the individual critic. The trouble is with the system. The number of musical events in New York during the season has grown to such an extent that it is almost impossible for any critic, however, conscientious, to cover even the most important, with the aid of competent assistants, but what militates most against what might be called honesty in criticism is the positively inhuman conditions under which the articles have to be prepared.

No human being can attend a musical performance, see it through, do justice to it in a careful, well considered article and then have that article down to meet the requirements of the papers going to press when every minute is important and where the closing of the forms to the minute is as certain as death and taxes. Finally the public, which expects to read "all about it" at breakfast next morning, is to blame.

Apropos of the critics, it speaks well for the enterprise of the publishers and editors of the Morning Telegraph that they have just appointed as their leading music critic Theodore Stearns, who had already won a reputation for himself as a critic on the Chicago Herald and Examiner and also through his special articles in prominent weeklies like the Outlook. Mr. Stearns is also credited with the composition of the opera, "Snow Bird," which was produced by the Chicago Civic Opera Company and won favor—the houses were crowded when it was given.

Stearns, by the bye, is a real American, for he comes from old Narragansett Indian ancestry. He is a graduate of Oberlin College, which has one of the best musical departments in all the colleges and universities of this country. He has had experience as a conductor with some of Victor Herbert's operettas and won local fame as the director of Fritz Kreisler's established success, "Apple Blossoms."

It is a good sign of the times that those who have charge of our daily papers appoint as their leading musical critics men of standing in the musical world as well as of experience. Now and then, of course, some young man will get on the job and endeavor to meet the issue by "absent treatment."

Was present at an interesting discussion concerning the relative merits of two well-known artists who had each appeared at the Met. in the rôle of Wotan, namely Clarence Whitehill and Michael Bohnen. Each of the contestants presented his opinion.

Whitehill's advocate declared that his style was more classic, had more dignity than Bohnen's, was more in consonance with the traditions of the rôle.

The advocate of Bohnen, the German baritone, insisted that Whitehill was rigid and frigid. While he admitted that he was a very fine artist, he did not have the life, the red blood that Bohnen had, to which Whitehill's advocate answered that he considered Bohnen was altogether too theatrical, due to the fact that he had originally appeared in the movies. Bohnen's advocate replied by saying that he considered Bohnen was a far better musician than Whitehill, his voice had more character and warmth.

"Anyway," said Whitehill's defender,

"Anyway," said Whitehill's defender, "you must admit that Whitehill is not only an artist of the highest character, but has shown versatility. Take all the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

rôles in which he has appeared, the different characters—each one of them stands out. I will admit, for instance, that in 'Carmen' as Escamillo, he was not particularly successful."

not particularly successful."

"For heaven's sake," I interrupted,
"don't refer to Escamillo, because that
is Whitehill's sore point, though as a
matter of fact of all those who have
attempted that particular rôle, very few
have been successful. Even the great
Amato did not make a go of Escamillo.
Indeed, I remember on one occasion
when an artist at the time Grau was
running the Metropolitan made a marvelous success of Wolfram in 'Tannhäuser,' when he sang 'The Evening
Star' song so beautifully as to arouse
the house. As we went out, we looked
at Grau and told him he ought to give
that particular artist a better show.
Grau put on his usual sardonic smile
and taught us a lesson. He scheduled
that artist as Escamillo. The result was
disaster."

Well, the war waged on between the advocates of Whitehill and Bohnen and, like all discussions of the kind, ended without either having convinced the other.

The concert of jazz music with Paul Whiteman and his Palais Royal Orchestra attracted the biggest audience to Aeolian Hall of the season. Everybody of note in the musical world was there, from Rachmaninoff, Walter Damrosch and Mary Garden down to the smallest critics.

It was generally conceded that the event had a great deal more musical value and interest than had been expected. Whiteman, who has won considerable reputation abroad, certainly managed to show that we must no longer consider syncopated music in terms of vulgar, noisy, blatant cacophony produced by Negroes at cabarets or vaude-ville shows, that it has evoluted from that and is now worthy of consideration as a distinct feature of our future musical life.

All the critics gave the event extended notice, and all credited Mr. Whiteman with a serious purpose in presenting the works, which included compositions, by the bye, by Victor Herbert, in the manner he did. All seemed agreed that the members of the orchestra were experts on the various instruments, in which the saxophone naturally predominated. There was also general admission that Mr. Gershwin's Concerto, which was played by the composer, showed that he was a remarkably fine pianist and that he could produce some wonderful "rhythmic fabrications." The applause of the audience was insistent and at times rose to exthusiasm.

Sober judgment of some of those who attended appears to be that what was lacking in this new departure, admitting that much of it had value and deserves respectful consideration, was that it entirely lacked the spiritual—indeed, that it was very wonderful, very interesting, most exhilarating, but lacked—soul.

Said one that it reminded him of the play, "R. U. R.," the plot of which consisted of the exploitation of a factory in which they made beings who could perform all the actions and functions of a human, but they had no soul and they could not reproduce their kind.

At any rate, the concert was a wonderful event for those who inhabit the Great White Way and make their living in the offices of the publishing houses that produce what is known as jazz by the million and for the million and who must henceforth be reckoned with not in terms of the vulgar, brutal, original cacophony, but in the terms of something that has become more refined, more expressive, certainly more musical and euphonic, and which in the future may give a distinct character to American music, in spite of what Ernest Poole, author of a number of works that have become classic (of which "The Harbor" is the most noted), said that in music the theme that is loveliest is that founded on the folk-songs and we have no music, for we have no folk-songs. The cities, says Poole, produce jazz. That cities, savs Poole, produce jazz. That is not American. It is in the country that something will have to grow. We need a Robert Frost in music.

To give you an idea of the evolution and great change that have come over our musical life, not only here but elsewhere, we only need look at the opera

. . .

of today. Twenty-five or thirty years ago, if a prima donna with a pretty face and a fine figure had a répertoire of four or five coloratura operas in Italian, she could swim through, make money and have the world at her feet. Witness Adelina Patti.

Today it is all different. Today a singer must have a large répertoire, must be able to sing in a number of languages, and if she is not a coloratura singer, she must be a clever actress, have dramatic force, and if she is wise in her generation, she will take fencing lessons and indeed dancing lessons so that her movements may be graceful and poetic. A large répertoire is imperative, as we know in the case of Caruso, who had to his credit a list of over sixty operas.

To have a realization of what is necessary today, the story and career of pretty, talented Mary Ellis, who appeared some few years ago at the Metropolitan in minor rôles and did very well till she won great favor when she created the rôle of Mytyl in the production of "The Blue Bird," which had its world's première here.

Then milady seems to have disappeared and we heard nothing more about her. It appears that she jumped from opera to the legitimate, joining Stuart Walker's stock company in Indianapolis, then coming East to play the rôle of Nerissa in Belasco's production of "The Merchant of Venice" with David Warfield. Meantime she had been studying dancing and made her début as a dancer in the ballet prologue to "Casanova."

Now she has been taken up by Arthur Hammerstein, who has signed a good contract with her and who has brought her out in "The Merry Wives of Gotham." She will also appear in a new Hammerstein production in September, which is being written by Otto Harbach and Oscar Hammerstein the second.

This shows how foolish some of the young aspirants for fame in opera or even in musical comedy are who think that after they have had a few seasons with a competent teacher they can meet all the requirements. As a matter of fact, their work has only just begun.

W. J. Henderson of the *Herald* summed up the amusing performance of Henry Cowell, who plays the piano with all the various parts of his anatomy and so produces what he calls "tone clusters," by saying that Cowell's recital was simply a technical demonstration, just as much as a demonstration on the fifth floor of a department store of a new ingredient for making jelly in thirty seconds or in the wilds of Eleventh Avenue of a new kind of gear shift.

I was going to write something on the subject myself, but Henderson has summed up the situation so concisely and indeed so poetically that I feel I have nothing to say further on the subject.

Ashley Pettis, a young American pianist, for he was born in California and trained entirely in America, gave another recital at Aeolian Hall recently. He calls himself, justly, a propagandist of American piano music, for that is what he plays. He makes it part of his work to bring out the compositions of gifted young American composers, among whom I am glad to see he classes Deems Taylor of the World.

To begin with, Pettis is a fine pianist, good musician, sincere, and for that reason alone deserves encouragement; but he means a great deal more to the musical life of this country than many of the pianists who are now earning a large reward, for the simple reason that he is not alone bucking a popular prejudice on the part of the majority that there are no American composers, but by bringing out the works of American composers, some of which are still in Ms., he is giving the American composer encouragement. He is causing the press to write about the American composer. He is waking up conductors to induce them to be more liberal in their attitude to the American composer.

So Pettis deserves all possible encouragement, and I say again that those music clubs, organizations who hold meetings and pass beautiful resolutions to do something for American music, American art, the American composer and artist, should realize their duty to be true to their own propaganda; and, when they have a chance to engage a pianist, why not give Pettis a show instead of perhaps paying some foreigner who is no longer in his prime about ten times more than he is worth?

There seems to be some question who will be the conductor of the Boston Sym-

phony next season. You know it had been reported that Koussevitzky, said to be a rather wild and wooly Russian, according to Finck, had been chosen, but since that announcement appeared the directors of the symphony invited Professor George Schneevoigt to come over and conduct the regular concerts in the early part of March.

The professor has a fine reputation. All the leading artists, including Rachmaninoff, Mme. Cahier, Hubermann, Hofmann and Melba, have appeared under his bâton with his famous orchestra in Stockholm.

As Finck says, we shall be sorry to lose Pierre Monteux, who has excelled as an interpreter of French music and in the modern Russian répertoire. You know Monteux first came to us with the Ballet Russe, which gave such wonderful performances of Stravinsky's "Petroushka."

While it is perfectly true that Monteux was more at home in the music of the French and Russian composers, at the same time it is proper to ask whether that is not the case with most of our conductors, namely, that certain music appeals to them or that they are better acquainted with it or that they understand and absorb its genius more than they do other music. We know, for instance, that even the great Toscanini fell down when he attempted Beethoven. We also know that some of the best German conductors, when it comes to French music, seem entirely out of their element. They lack the necessary finesse which distinguishes the French.

If an American girl makes her début in this country, except it be in a very important performance, she will get a few lines in the local papers and that will end it; but if that same American girl makes a début in London or Berlin, promptly cable dispatches will be sent to this country and all the members of the Associated Press and other newspaper organizations will promptly print the record of her success. Do you wonder then that so many of them want to go over to the other side?

I say this because a Philadelphia girl, Blanche Scandia, has made her debut in London in the rôle of Queen of the Night in "The Magic Flute" and received some good press notices. That was immediately sent over by cable to this country, just as the success of one of Mme. Niessen-Stone's pupils, Lubja Serenowa, the young Russian-American singer from New York, who sang at the National Opera in Berlin was at once cabled over, as was the success of Melvena Passmore, a young Texas soprano, who made a hit as Gilda at the Deutsches Oper in Berlin.

Nona Hodgkinson, one of my amiable New York correspondents, says that she has been watching my articles for several weeks to see if I wouldn't say something about a musical project which she considers of great importance, namely, the new operatic department of the Eastman School in Rochester. thinks that if the plans work out as Mr. Eastman and Vladimir Rosing have outlined them it ought to be a wonderful development in the history of music in this country. She also sees no reason why we should not expect a good deal from this first venture of can opera company singing our good old favorites in the language of the people of this country. Then she asks as to whether that is not the reason that opera has been so successful abroad, where it could be understood by all.

The difference between opera abroad and in this country is simply that abroad, up to the time of the war, it received both State and municipal aid. In Russia, Germany, Austria, Spain, Italy, it was supported by the government. Regular subventions were paid, composers' works were produced at the expense of the government.

With regard to singing operas in English, that is a very open question. In that regard I have already expressed my opinion that I believe an opera should be sung in the language in which the libretto has been written, for the simple reason that as each language has its particular cadenzas, nuances, climaxes, to which the composer has adjusted his musical effects. the opera has not the same effect when sung in a different language. That is why I prefer to hear "Faust" in French because the original libretto was written in French.

I wrote you recently apropos of the endeavor made by that noted philanthropist, Edward Bok of Philadelphia, to cause the submission of a plan to produce universal peace. One of the

difficulties in the way of getting the nations together, I said, was their different viewpoint in ordinary matters, of which I gave you some instances. Here is another.

In mid-Victorian times at the head of Balliol College at Oxford University was a certain Professor Jowett, a confirmed bachelor, a great friend of the poet Swinburne, to whom Swinburne always went when he was in trouble or had been imbibing too freely. It seems that one of the under-graduates in that college had fallen sick. His sister volunteered to come to Oxford to nurse him.

Jowett, hearing of it, invited the lady to stay in his house while she looked after her brother.

The young lady was sweet, charming, a delightful musician and pianist. Sometimes in the evening she would play for the professor on an old instrument that he had, and thus he spent many happy hours. On one occasion the young lady turned around on her stool suddenly, jumped up and said, "Professor, will you marry me?"

Beads of perspiration started out at the suddenness of the request on the good professor's forehead. It occurred to him that he had read of sudden infatuation on the part of lovely young ladies for aged gentlemen on account of their intellect, their reputation, their character, but this was so sudden. He rose from his chair, stammered a few almost incoherent words, when she allayed his excitement by saying, "You know, my fiancé, Captain Chartres, and I thought it would be so lovely if you would marry us."

Then the dear professor sank back in his chair as he gasped, "Yes, my dear young lady, I certainly will, and will be only too happy to marry you."

I tell that story to illustrate the simplicity of the English character, which is one of the reasons that they never will understand the American sense of humor, which is beautifully illustrated by some of the remarks made in George Cohan's admirable play, "So This Is London!" when the American says to the Englishman, "Shoot," meaning "Speak up," the Englishman promptly makes a rush for the door, thinking there is going to be pistol play. Had the American said, "Fire Away!" the Englishman would have understood him.

Now, these different viewpoints affect the politics, the business life, the social life, the art, and especially the music of the different peoples. In fact, in some of the countries there are so many different dialects that the people in one part cannot make themselves intelligible to those in another part of the same country. A Yorkshireman going to London could not be understood, just as a Londoner going to Yorkshire could not be understood.

Important cablegrams have come to this country stating that there is great excitement in Berlin among the more refined lest foreigners get a wrong opinion of the culture of Germany because Germans carry sandwiches to the opera and munch cheese and sausage between the acts of "Tannhäuser" or "William Tell." Some of the German papers decry the general tendency of the Germans to eat in railroad trains, concert halls and theaters. They say it is a relapse to barbarism. One paper declared the habit to be as disgusting as the gumchewing of the Americans.

There are Americans who chew gum, as we all know, but I have never seen them on the job at the opera or in the concert hall.

There you have another story to illustrate the different viewpoints of nationalities.

You may be quite assured that 99 per cent of the population in Germany today believe that Americans devote their waking hours to chewing gum, says your

Mejohen to

Macbeth Company Visits Madison, Wis.

Madison, Wis., Feb. 16.—Florence Macbeth, coloratura soprano of the Chicago Civic Opera Company, headed her own company in a delightful program at the Parkway Theater recently. Besides singing several operatic arias, she had the assistance of Joseph Royer, baritone, and Luigi Delle Molle in a fine performance of "The Secret of Suzanne." The audience was most appreciative of her work and recalled her again and again.

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Novel Classes in Piano Designed to Aid Teacher

MPORTANT developments in the piano department are announced by he Master Institute of United Arts, pecial classes devoted to piano ensemble, ormal training and criticism have been added. The classes in piano ensemble, which are to be free to all students at the Institute, have been founded with the purpose of giving the students, from the very beginning of their work, a feeling of perspective and of the broader aspect of music, which can come only through this training. The classes in normal training and criticism, founded in addition to the general normal courses at the Institute, have been started with recognition of the need of the young teacher who is unable as yet to bridge the gap between his theoretical studies and their application. Through actual practical demonstration the studentteacher is enabled to overcome the problem which faces him time and again in his career. Mr. and Mrs. Maurice Lichtmann will have charge of the classes in normal training and criticism as well as the ensemble classes for advanced students, and Esther J. Lichtmann of the faculty will undertake the ensemble

work for juniors.
"Today we have gone far ahead in our conception of the training of musicians," says Mrs. Lichtmann, "We no longer consider as properly prepared an artist who has studied only his instru-ment and has shut himself out from the broader conception of music which comes through study as an ensemble player or as a teacher. These aspects of study represented by the new classes enable the student, whatever his final medium of work may be, to search out the causes of his music himself and thus to be self-reliant in his future efforts.

"From the very beginning of his studies it is our purpose to train the child in ensemble playing-to enable him, not only to gain a wide knowledge of orchestral and chamber music works, but also to understand the conception of form and rhythm of a work, which comes through playing with others. By putting the work under Miss Lichtmann, lately of Geneva and Cologne, we feel that a thoughtful and serious training will result. This training is given to all students of the Institute.

"It is a fact that three-quarters of the piano students become teachers and must assume the responsibility of imparting what they have learned to There is needed a course in addition to the general normal courses which provide the teacher with all the theoretical knowledge for her future, but fail to lead her into actual practice. It is not so difficult, perhaps, if the



Studio Photo by Peter A. Juley & Son

One of the Reception Rooms at the Master Institute of United Arts, New York. The Photograph Depicts Some of the Examples of Classic and Modern Art Which Adorn the Studios of the Institute. Inset Are Portraits of Mr. and Mrs. Maurice Lichtmann Who Are Directing New and Important Steps in the Development of the Piano Department

teacher could always instruct pupils of her own age and advancement-but she generally must start with beginners and face a new mentality. It is for the sake of actual experience that these practical normal classes have been outlined. Here the teacher is instructed in the principles of weight and relaxation, in the knowledge of correct position in the laws of fingering. The rules of correct pedaling are emphasized because neglect of this during a child's first two years of study may seriously affect her ear.

"The actual works given to beginners and those in higher grades are taken up during the classes, the form and structure are analyzed together with their character and style and method of approach.

"After thus preparing the way for teachers, the Master Institute still perceives the responsibility of guiding their first endeavors, and for this reason the criticism classes have been formed. These are classes to which teachers bring their students for criticism. The first problem, perhaps, that confronts the teacher is how to meet the individuality of each pupil. Pupils are not like soldiers in a regiment. They have widely differentiated qualities. The hands of each, for instance, are very different, and must be watched and developed from

the beginning.
"Through hearing and criticizing the work of pupils, the teachers gain much valuable aid, for they are each given additional talks on the advancement of

"In all these courses there is another point that we emphasize, and that is the definite source of aid to be found by the teacher and musician in the other arts, and bearing directly upon his own. All the studios at the Master Institute have been adorned with some splendid examples of the old and modern masters of painting, and it is, therefore, excel-lent to point out to the pupil the actual parallel between the form, light and shade, plastic outline and correlation in rhythm to be found in all arts. Thus, laying stress on architecture, on sculpture, on painting, as well as on his own music, we give him the freedom and inner fund, which enables him henceforth to draw from a far wider artistic experience in the fulfillment of his own work.

In an effort to reach those who are well-equipped for teaching but who face the problems referred to the Master Institute is offering several scholarships in the normal class. Direct application to the Institute may be made for hear-

Caruson, Not Caruso

Through a typographical error in the advertisement of Ariadne Holmes Edwards used in the Feb. 16 issue of MUSICAL AMERICA the name Caruson appeared as Caruso. The error was one of inadvertence on the part of MUSICAL AMERICA, which takes this opportunity to make proper correction. Mme. Edwards, the distinguished teacher, is an exponent of the same method that produced three great artists: Caruson, Battistini and De Luca.

Hurok Leases Metropolitan for Sunday Matinées

S. Hurok has leased the Metropolitan Opera House Sunday for next season for concerts by artists under his management. Two series of Sunday afternoon concerts at the Metropolitan have been booked by the State Symphony and the Philharmonic Orchestra, and Mr. Hurok's arrangement affects the remaining dates. The concerts will be similar to those which were formerly given at the Hippodrome and the Century Theater.

Free Concerts and Opera Planned

A plan to give a series of free concerts and monthly opera performances in Jefferson Park, on the upper East Side in New York, was announced last week by Louis Palladino.

Ariadne Holmes Edwards

Now Teaching.

After the Fifteenth year of preparation and study of the Persichinii method of voice production and operatic training that produced three great Artists-Caruson, Battistini and DeLuca.

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Jusical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Why Two Unions?

To the Editor of MUSICAL AMERICA:

Many years ago I joined the Mutual Musical Protective Union, the leading musical union at that time, and the union a musician had to join in order to do business. I paid \$100 to become a member. About a year later I decided to use music as a side line and went into business.

I have been in business ever since and do not take any professional engagements but keep paying my union dues just because it may come in handy some day when I will have to fall back on music for a living. I have been paying dues for the past twenty years, even though I don't get any return from it at present, but since the trouble between the M. M. P. U. and the new union, I am compelled to pay dues to two

unions. I am doing this and shall continue to do so without a murmur, but there are thousands of other musicians in the same boat who cannot understand what it is all about; they just pay dues to the two unions more out of fear than anything else.

It is about time the musicians themselves had something to say about the matter, but being tied up every day in their work they "sit still and say noth-

There should only be one recognized union, and many musicians would welcome the day when they have only to pay dues to one as the money they pay to Union No. 2 is better spent for living expenses or life insurance, I think.

With most of the old members of Local 310, I find it is a matter of sentiment to pay dues, and they do not want to drop it, hoping all the time that the quarrel between the two unions will soon be adjusted. I hope this letter will stimulate others to demand quick action and that the matter will soon be settled. INVICTUS.

New York, N. Y., Feb. 14, 1924.

2020 Standard English

To the Editor of MUSICAL AMERICA:

We have from time to time enjoyed Miss May Laird Brown's articles in your magazine, for which reason we probably took it for granted that the entire profession was as familiar with the term Standard English as she is herself. However, the question in her letter, published in the open forum issue of Feb. 2. was quite a natural one to ask because term is often misinterpreted. Therefore we are adding the following extract from our "Webster Key": "There was a standard of speech for Greek and Latin; there is one for French, Spanish, etc. The English one has existed for hundreds of years. Accepted Standard Speech is merely that form which has been aptly described as, om localisms. vulgarisms. It is that form of a spoken language which passes educated, contemporary international muster, which

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has no glaring highlights or harrowing shadows; that form which through its beauty makes a language worthy of life —and life in its sublime sense is never merely local." We do not feel that there is an English Standard or an American Standard, but that there is such a thing as, Standard English, which is apart and aloof from the minor questions of State, province, shire, or even from nationality. N. E. DE WITT. New York City, Feb. 14, 1924.

علاعلا Singers and Tone

To the Editor of MUSICAL AMERICA:

It seems futile to add my quota to the much discussed subject of breath, and emission of tone.

However, having just read in your issue of Jan. 26 two communications of such widely divergent character, I cannot refrain from comment. Frederick W. Wodell's letter is highly constructive, and to the point. One of his statements bears food for earnest thought. "You cannot get something for nothing in voice work any more than you can in other relations of life."

Those who give the impression that "all who speak can sing," and "that we breathe to live not to sing" will undoubtedly have a vast army of disciples. Nine-tenths of vocal aspirants are looking for a short cut to fame and success.

If the process is such a simple one, why not dispense with teaching entirely? Why not apply the same theory to violinists and pianists? To be sure, there are various so-called "methods"—vicious in the extreme.

The underlying and fundamental principles of correct teaching and singing are basically the same, although the terminology is generally expressed in a The strength and flexibility of the diaphragm muscle is just as necessary in the production of tone as the motor to the automobile. This physical activity must be mentally utilized (not "put") in front resonance spaces, with no interference of jaw and tongue, and, needless to say, a fine regard for clear enunciation.

One must "feel" the tone, as well as "hear" it. Indispensable requisites, are the ability to visualize beauty of tone, and a knowledge of the conditions necessary for its production.

Battistini (still singing beautifully at sixty-five), Matzenauer, Alda, Gigli, Gogorza, etc., have found the one way to sing, and not from the same source. By their fruits ye shall know them. CARL MORRIS.

San Diego, Cal., Feb. 15, 1924.

20.20 When Music Is Not a Blessing

To the Editor of MUSICAL AMERICA:

I regret to admit that music, the "speech of angels," can sometimes become a curse. With the great diffusion of the various mechanical instruments, the phonograph, the pianola, etc., the music lover finds it more convenient to listen to music, sitting comfortably at home in his capacious armchair, instead of going great distances to concerts and operas, paying big prices for admission, and, after the performance, undergoing in crowded cars and possibly in bad weather, all the discomfort of a journey

Nobody indeed will grudge to the music lover the preference he gives to canned music, to his phonograph, so easily purchased on the instalment plan,

one dollar down and one dollar a week.

I am not the proud possessor of such an instrument, but I know all its possibilities, as I enjoy the privilege of having, on the floor above my studio, a couple of rag-time fiends of the female persuasion, who set in motion their phonograph invariably every evening, first for the consummation of the daily dozen and, after that, for the benefit of their visitors who listen for hours in ecstacy to the entrancing jazz records.

Of course a dance is soon improvised, and the crazy variations of the saxophone, reinforced by the heavy steps of the dancers, right over my head, form an harmonious ensemble whose charm is indescribable.

Complaints and protestations have

proved of no avail. I often nurse suicidal intentions, but, so far, I have not yet fixed a date for my final departure. Walls, ceilings, floors, instead of dampening the lovely sounds, seem to form a kind of sounding board, which works as an amplifier.

The jazz fiends assert that they pay their rent and that they have therefore the right to turn loose their machine and to dance whenever they please. What do they care if somebody below is driven to desperation? There are so many insane asylums in the country!

I hear you suggest here: "Why don't

you get out of that kind of studio?

But I have signed a year's lease, which cannot be so easily broken. I should have to go to court and prove to the judge that I am on the verge of collapse and ripe for the madhouse, before he would release me from my contract.

And then, who knows? the new studio would perhaps prove still worse. It is true, I should first inquire cautiously of the janitor, if the neighbors are considerate people, if they are possessed of those tricky instruments. But even this information, if satisfactory, would not safeguard me from future surprises. After a couple of weeks a new tenant may enter the floor above or below and, all of a sudden, nasal, barking, screeching sounds would reveal to me that I am again sentenced for a whole year to the torture of listening to the most wretched, abominable music.

This class of people does not care for refined, classical music. It would not cost them more money to buy good records, but jazz in its most blatant manifestations is what forms their delight. It must be something snappy, spicy, which allows them to dance; something which not only contributes to their own happiness but also to that of their neighbors!

But here you interrupt again: "Why don't you locate in a regular studio

But in such a building you are sure to be disturbed not only by one party, but by a whole army of noise-makers. The squealing of violins, the bellowing of 'cellos, the pounding of concert grands, the wailing of sopranos, the roaring of bassos greet you not singly but all together from all parts, a pandemonium enough to wake the dead.

There would be only one way out of these provoking conditions, and that would be sound-proof walls, as they have in some buildings abroad; studios with double walls with sand filled cavities, regular sand-wiches, which make it impossible to hear any sound even from

adjacent rooms. To the builder of such studios a monument should be erected as a benefactor of humanity. EUGENIO PIRANI. New York City, Feb. 14, 1924.

2020 An Appreciation

To the Editor of MUSICAL AMERICA:

Let me express my appreciation of your paper. It is indeed like its editor, fine all through. If the musicians in this country had to pay Mr. Freund their indebtedness in full, they would be bank-

Success to him and his very valuable MRS. HOMER JACKSON.

Rockville Centre, L. I., Feb. 15, 1924. علاعلا

The Vocal Controversy Continued To the Editor of MUSICAL AMERICA:

I am very sorry that I cannot agree with Mr. Proschowsky in all that he says regarding "Absurdities" in voice culture. I would also like to know if Mr. Dow

is a voice teacher or just a singer. Statement I. Mr. Proschowsky assumes that the tone will naturally be resonant, a condition that does not exist in the average student.

Statement II. Assumes that the registers are naturally blended, which they are not in the average student of voice Statement III. Do not teach breathing or breathing exercises, but the conservation of breath.

Statement IV. Ranges are dependent

In regard to the production of tone can this be accomplished without breath or has Mr. Proschowsky found a substitute for this vital necessity?

It has been my experience that the average student can very rarely hear his own voice correctly, the tone being primarily dependent upon feeling.

Diction is primarily the control of consonants and not vowels as Mr. Proschowsky would have us believe.

Let me tell Mr. Dow why Mme. Galli-Curci didn't go to the fictitious vocal instructors he named, notwithstanding their importance to the average voice student. Mme. Galli-Curci has long since passed the elementary stage.

The "hero" who should get the praise and honor and "hats off" demonstration is the one that made it possible for such teachers and coaches as Mr. Proschowsky to build up a reputation. They work upon the foundation laid by some one else, which is all very well, but why give them all the credit for developing a wonderful voice? The credit should be divided. The poor chap who did the groundwork is pushed into oblivion, and as far as any "hero worship" is concerned, he is dead.

Let us get together and agree upon a terminology that will adequately express our ideas and at the same time be understood by the average student. If a man has something to say, let it be couched in terms that the average student of voice will understand. I presume that these writers desire to help vocal students. It is the average student that needs help and guidance, not the artists or voice teachers altogether.

I can think of no better place to work out this unifying of vocal term than in the meetings of the Academy of Singing Teachers.

STANLEY PORTER TRUSSELLE, Head of Voice Department, Skidmore College.

Saratoga Springs, N. Y., Feb. 13,

2020

To the Secretary of the Musical Alli-

I have just finished reading Mr. Freund's most inspiring speech, given at the annual meeting of the Musical Alliance. I am inclosing a check for three dollars-subscription for three yearsif the dues are still a dollar a year.

The whole United States is his debtor and always will be, for no one has done so much constructive work for American musicians and in fact for music of all nations as he has. May he be spared to see results of his labors all over this JESSIE W. TAYLOR, Vocal Teacher.

Bakersfield, Cal., Feb. 14, 1924.

I am pleased to send my subscription for the year and I wish to com-pliment your illustrious president for the wonderful work he so ably and so constantly is doing for the cause of better music. Christiaan Kriens.

New York, Feb. 16, 1923.

Troy, N. Y., Will Have New Auditorium

TROY, N. Y., Feb. 16 .- A new building, the cost of which is placed at \$1,000,000, will be erected on the site of the Troy Masonic Temple, which recently burnt down. A feature of the new building will be an auditorium seating 2400 persons and a banquet hall to accommodate 1000.

Dicie Howell, soprano; Robert Quait, tenor, and Harold Land, baritone, were the artists in Clarence Dickinson's second lecture at the Union Theological Seminary on Feb. 12. They were assisted by Miss Sittig, pianist, and Irene Perceval, harpist.

Wilmington Evening Journal, December 13, 1923.
"Could Beethoven return to life, it is probable he would ask no better exponent of his works

New York Evening Telegram:
"An admirable performance of the C minor Trio."

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ALL-BUFFALO CHOIR MAY BE PERMANENT

Dlena Gerhardt Acclaimed in Recital—Local Artists Appear

By Frank W. Balch

Buffalo, Feb. 18.—John Lund, conductor of the new All-Buffalo Chorus, composed of the leading members of half a dozen other choruses of Buffalo, states that, following its appearance in a Beethoven program with the Detroit Symphony, the organization may be made permanent. To Mr. Lund, whose fine musicianship and efficient leadership is responsible for the success of several local organizations, and to Mai Davis Smith, concert course director, goes the credit for this All-Buffalo movement, which should exercise a tremendous influence in the development of music in Buffalo.

The afternoon recital of the Buffalo Chromatic Club at the Playhouse recently was highly successful. Margaret Adsit Barrell, contralto, and Ina Grodzinsky Levy, pianist, were the soloists. Miss Levy played two Debussy compositions, a Beethoven Sonata and Albeñiz's "Seguidilla" with fine tone, scholarly accuracy and good technic. Mrs. Barrell sang with clear enunciation and vocal brilliancy numbers by Schumann and Schubert and an English group. She was forced to repeat two of the Schumann songs and Frank Bridge's "Love Went a-Riding." William J. Gomph was an excellent accompanist.

The first of three evening recitals announced by the Chromatic Club was given at the Playhouse by Elena Gerhardt, who sang with charm a Strauss group, five Schubert numbers and several English songs. The program was extended to twice its scheduled length by constant demand for encores. Paula Hegner as accompanist came in for a full

share of the applause.

Helen Keller "Hears" Ninth Symphony by Placing Hand on Radio Receiver

ROM the recent experience of Helen Keller, it would seem that the radio has opened a new world to that remarkable woman. Although blind and deaf, her extraordinary sensitiveness has lightened her great handicap, and she now reports that she has "heard" the Ninth Symphony. When a performance of the great work by the New York Symphony was broadcast on Feb. 1, "listeners-in" at Forest Hills, L. I., suggested that Miss Keller should place her hand on the receiver. The cap being unscrewed, she lightly touched the sensitive diaphragm.

Writing to the New York Symphony, she thus describes her sensations: "What was my amazement to discover that I could feel, not only the vibrations, but also the impassioned rhythm, the throb and the urge of the music! The intertwined and intermingling vibrations from different instruments enchanted me. I could actually distinguish the cornets, the roll of the drums, deeptoned violas and violins singing in exquisite unison. When the human voices leaped up, trilling from the surge of harmony, I recognized them instantly as voices. I felt the chorus grow more exultant. . . Then all the instruments and voices together burst forth-an ocean of heavenly vibration—and died away like winds when the atom is spent, ending in a delicate shower of sweet

"Of course, this was not 'hearing,' but I do know that the tones and harmonies conveyed to me moods of great beauty and majesty. . . . I have never been so enraptured before by a multitude of tone-vibrations. As I listened, with darkness and melody, shadow and sound filling all the room I could not help remembering that the great composer who poured forth such a flood of sweetness

into the world was deaf like myself. I marveled at the power of his quenchless spirit, by which, out of his pain, he wrought such joy for others—and there I sat, feeling with my hand the magnificent symphony which broke like a sea upon the silent shores of his soul and mine."

Organ Scholarship at Fontainebleau Offered by Estey Company

BRATTLEBORO, VT., Feb. 18.—An organ scholarship at the American School at Fontainebleau, France, next summer, has been offered by the Estey Organ Company of Brattleboro, Vt., to be awarded to a candidate who shall be selected by the American Guild of Organists. In making the offer, Col. J. G. Estey, head of the company, made the suggestion that the scholarship be awarded to the candidate receiving the highest marks in the annual Guild examination. The award includes tuition, board, lodging and expenses of travel.

Wauwatosa, Wis., Organizes High School Bands

WAUWATOSA, WIS., Feb. 16.—Wauwatosa is the latest of many Wisconsin towns to organize bands. The band of seventy players will be started in the Wauwatosa High School. The plans call for separate boys and girls' bands, also for junior and senior bands. The principal band will be coached for the State high school band tournament in Lake Geneva in June.

Dorothy Enderis, head of the Milwaukee social centers, has asked the Civic Music Association to give informal programs at the various social centers. Each of the Milwaukee social centers has a large number of musical activities.

CHICAGO SYMPHONY ROUSES MILWAUKEE

Stock Hailed as He Conducts with His Left Hand— Schipa Greeted

By C. O. Skinrood

MILWAUKEE, Feb. 18.—Despite a raging blizzard, a large audience turned out to hear the Chicago Symphony, in its concert under the management of Margaret Rice, at the Pabst Theater on Feb. 4, and was roused to enthusiasm. There was much kindly interest and genuine admiration for Frederick Stock, in his successful efforts to conduct with only his left hand, as the other is now incapacitated by a broken bone. Notwithstanding this handicap, he inspired his forces to fine achievement. The big work of the program was the D'Indy B Flat Symphony, typical of the high ideals of the modern French composer. Brilliant and highly rhythmical, Mr. Stock's reading was heartly applauded.

Tito Schipa, tenor of the Chicago

Tito Schipa, tenor of the Chicago Civic Opera, was heard in one of the most attractive recitals of the season, at the Pabst Theater on Sunday afternoon, Feb. 3. His lyric voice and fine method made his program one of exceptional appeal. Spanish and French numbers, and English works were beautifully delivered. Frederic Longas was a satisfactory accompanist. The recital was under the local management of Marion

Andrews

The Lyric Glee Club has changed its name to the Lyric Male Chorus, to avoid the impression that it sings only a superficial style of songs. The club is now twenty-eight years old, and under Alfred Hiles Bergen's leadership has made ambitious plans for the future. The club will sing in several Wisconsin cities this season.

Jean Gerardy, 'cellist; Helen Hobson, soprano, and Frederick Gunster, tenor, will give a concert for the Shriners at Kismet Temple, Brooklyn, on the evening of Feb. 25.

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DORMITORY ACCOMMODATIONS. FALL SEASON OPENS SEPT. 15. COMPLETE CATALOG ON REQUEST

Chicago Musical College

626 South Michigan Avenue, Chicago, Ill.

FELIX BOROWSKI, President CARL D. KINSEY, Manager

Eva Gauthier Silences Hissing of Jazz Songs in Milwaukee Recital

ILWAUKEE, Feb. 13.—Some hissing was heard when Eva Gauthier started to sing ragtime melodies in a ecital at the Pabst Theater on Feb. 10. The singer promptly admonished the audience, exclaiming "That is not right!" and at this rebuke the hissing ceased as suddenly as it had begun. In fact, the ragtime numbers got the best applause of any of the groups presented by Miss Gauthier.

The audience during these songs presented an interesting study. Young men were seen to applaud the jazzy rhythms feverishly, while older women looked on in bewildered horror and some appeared particularly shocked when Miss Gauthier sang "Do It Again," which appeared to express to some of the auditors a sentiment too emphatically modern. parently opinions were divided, some favoring the old concert standards, and others applauding the singing of ragtime with noisy gusto.

The remainder of the program was supplied by the Gordon quartet, composed of Jacques Gordon, first violin; Henry Selinger, second violin; Clarence Evans, viola, and Alfred Wallenstein, 'cello, who played a Schumann Quartet in A and four shorter numbers by Dittersdorf, Gretchaninoff, Mendelssohn and Griffes. The quartet has achieved a considerable measure of unity, and mastered many of the niceties of interpretation which American audiences have learned to expect from the fine string quartets. Warm expressions of approval greeted The quartet accompaniment for Miss Gauthier's songs also proved a welcome novelty. The concert was the fifth and last in the Twilight Musicales sponsored by Margaret Rice.

Pearl Brice, violinist, and Adams Buell, pianist, appeared at the Pabst Theater for the benefit of St. Mary's Hospital, and was heartily applauded by a large audience in a program which included many of the piano classics and

violin numbers by Vieuxtemps, Wieniawski, Cecil Burleigh and Coleridge-Taylor.

The Rhondda Welsh Male Glee Club sang to a big audience at Immanuel Presbyterian Church on Feb. 12, under the auspices of the Welsh Presbyterian Church. Thomas Morgan was conductor and Emlyn Jones accompanist. Great applause rewarded the earnest band of

Frieda Stoll of Milwaukee, soprano, sang recently in Chicago at a large reception given for Mary Garden. There were about 300 artists and guests present.

C. O. SKINROOD.

Lydia Ferguson Extends Tour on Pacific Coast

Lydia Ferguson, soprano, who was booked for a tour of the Pacific Coast during the months of December and January, has met with such outstanding success that her stay has been extended a month. Among the cities in which she has sung are San Francisco, Los Angeles, Pasadena, Altadena, Santa Barbara and Montecito. Miss Ferguson has been re-engaged in many cities for recitals next season.

Richard Crooks Will Sing in Norwalk, Conn.

Richard Crooks, tenor, who appeared with the People's Chorus, Norwalk, Conn., last year, has been re-engaged for a performance of Cowen's "Rose Maiden" on May 16. Mr. Crooks will also be heard in a group of songs. He will sing with the Centenary Choir, Hamilton, Ont., April 18.

Lovettes Entertain for Noted English Artist in Washington Studio

WASHINGTON, Feb. 16.—Mr. and Mrs. Thomas S. Lovette gave their January Sunday afternoon musicale-tea in honor of Mrs. S. A. Lindsay Williams and her daughter, Margaret Lindsay Williams of

Cardiff, Wales. Miss Williams is a wellknown artist who was commissioned last year by the English Speaking Union of Great Britain to paint a portrait of the late President Harding. The program was given by Marie Kaslova, violinist; Mildred Ensign of Toledo, and Bertha Thompson Nelson of Teague, Tex., pianists, and Lorena Stockton Gawler, so-prano; F. Edmund Boyer, tenor, and Edythe Crowder, soprano. Mrs. Gawler and Mrs. Nelson gave a short program at the recent fête given by the Texas State Society at the Hotel Roosevelt, in honor of Senator Mayfield of Texas and Mrs. Mayfield.

Margaret Northrup Sings in Home City

WASHINGTON, PA., Feb. 16.-Margaret Northrup, soprano, made her début in this, her home city, in the Masonic Temple on the evening of Jan. 31. The concert, which was given under the auspices of the local Kiwanis Club, was both a financial and artistic success. Northrup scored a distinct triumph and captivated her audience with her pleasing stage manner and her beautiful singing. Her program was a varied one and Miss Northrup was generous with her encores. Her closing number was Charles Willeby's "Coming Home," which she sang with much feeling. Coenraad V. Bos did excellent work as accompanist.

Grand Forks Hears Ethelynde Smith

GRAND FORKS, N. D., Feb. 16.—Ethelynde Smith, soprano, was heard here twice on Jan. 24, making a splendid impression with her beautiful voice and the sincerity of her interpretations. In the morning she assisted the Glee Club of the senior class at the convocation exercises and in the afternoon gave a recital at the University for the students of the music department. She was especially successful in her group of children's songs and responded with three encores.

Sistine Choir Re-Visits Cleveland

CLEVELAND, Feb. 16.—The Sistine Choir returned for a second Cleveland concert on Jan. 28. An immense audience again greeted the singers. Under the direction of Monsignor Rella the program was admirably presented.

Sylvia Lent Will Play as Soloist with Leading Orchestras This Season



Sylvia Lent, American Violinist

Sylvia Lent, violinist, is rapidly gaining a place in the front rank of artists now before the public, as is evidenced by the large number of important engagements which she is fulfilling this season. Since her professional début two seasons ago, Miss Lent has been heard in many cities, and her command of her instrument and her mature interpretations have aroused much favorable comment. She has been engaged to play the Bruch Concerto with the State Symphony under Josef Stransky in Passaic, N. J., on March 3, and on May 23, will appear with the Chicago Symphony under Frederick Stock at the Ann Arbor Festival. Another engagement will be in Montclair, N. J., on April 11, in the final concert of the Unity Series.

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307 West 90th St., New York, N. Y., January 17, 1924.

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Friedrich Schorr Here for Metropolitan Début After Singing Abroad



riedrich Schorr, Baritone, Photographed with Mrs. Schorr on His Arrival Last Week to Make His Début at the Metropolitan, After Winning Successes Last Season with the Wagnerian Opera Com-

Friedrich Schorr, baritone, arrived last week with Mrs. Schorr on the Hamburg-American liner Albert Ballin to make his début at the Metropolitan Opera. The German artist won conspicuous successes in the United States ast season with the Wagnerian Opera Company in rôles such as Wotan and Hans Sachs. Since his return to Europe last spring he has been heard in a number of important parts in the principal German cities. He sang Falstaff in a revival of Verdi's work at the Berlin State Opera. His American engagements will include a series of appearances in recital under the Supreme Concert Management. He sang at the Metropolitan as Wolfram in "Tannhäuser" on Thursday evening of last

Kochanski to Play Again in New York

Paul Kochanski, violinist, assisted by his brother, Josef Kochanski, at the piano, will give his second New York recital of the season in Aeolian Hall on the afternoon of Feb. 23. His program will include Bruch's "Scottish" Fantasy and compositions by Saint-Saëns, Wagner, Sarasate, Wieniawski and two numbers by himself, arranged by Szymanowski. He will also play an Andante Cantabile by Villa-Lobos and free arrange-ments of two Paganini Caprices by Szymanowski.

Film Depicting Wagner's Life Has New York Showing

A photoplay entitled "The Life of Richard Wagner" had its first New York showing at Aeolian Hall on Saturday evening. Interspersing the reels of the picture were vocal excerpts from his peras, sung by a half dozen soloists. The play began with scenes of the comoser's boyhood, his early studies, his first post as conductor and his marriage, and ended with his flight to Zurich after the political uprising in Dresden.

Brevities and Oddities in the Week's News

THE projected visit of the Vienna State Opera Company to London has been A cancelled, as a result of the angry protests of the British Musicians' Union. According to a dispatch to the New York Times, the Union officials "went to the length of issuing a virtual ultimatum to the Austrian Ambassador in London, basing their opposition on economic grounds, and"-the dispatch concludes-"they have had their way."

Three singers well known to Parisian operatic circles have decided to open a beauty parlor, states a Universal Service cable. They are Lina Cavalieri, well known to Americans; Fanny Heldy of the Opéra, and Maria Kouznetzoff, who visited Broadway last year as star of a Russian revue. "The high cost of living" is the reason assigned for this determination.

Isadora Duncan has been granted a Soviet divorce from her poet husband, Serge Yessenin, according to reports that have percolated through to Paris from Russia. The rift in the domestic lute began, according to one report, when Yessenin was arrested for criticising the Russian Government in a public café—a charge which

A concert in a packing house was a recent novelty in Canajoharie, N. Y., where Bronislaw Huberman played before 3000 employees in the recreation hall of the Beechnut Company on the evening of Lincoln's Birthday, Feb. 12. The concert was arranged by Bartlett Arkell, head of the company, and an honorary vice-president of the New York Philharmonic Society.

Medieval musical manuscripts recently purchased from English sources by the George D. Smith Estate of New York include a musical composition for organ, written by Adam of Ileborgh, a Saxon monk, in 1448. It is believed to be one of the earliest organ works in which the pedalling is marked. Other manuscripts in the collection date back as far as the twelfth century.

Owen D. Young, of the American reparations expert committee, was listening to grand opera music by radio in his Berlin apartment, when he was surprised and amused to hear suddenly a broadside of Teutonic invective against the Separatists given out over the wireless apparatus. Visitors assured him that he was being entertained by a typical bit of propaganda.

"Deutschland über Alles," whenever it is broadcast over the radio by the Germans, excites a disturbance in the air, according to Berlin newspapers. It is suspected that the strong resisting waves which then appear come from the vicinity of the Eiffel Tower in Paris.

"Yes, We Have No Bananas" is continuing its hectic career in Europe. It has now been responsible for a riot in a Vienna cafe, according to a cable in the Evening Post. A trio of Viennese musicians came into conflict with an American jazz band which was playing the familiar air, and one of the Viennese, enjoining the leader of the rival organization to "stop that infernal noise," broke his violin over his head. Then the riot started, in which bottles and instruments were used as ammunition, and bones were broken.

The second showed his production of his greater masterpieces under the protection of King Ludwig of Bavaria, and the last led up to the scenes of his death at Venice. Barring a certain injection of melodrama—as in the scene of his flight from Riga because of debt, with pursuing agents of the government discharging weapons after the composer and his wife—the play was eminently veracious, skilfully directed and photographed with genuine charm. The musical part of the program was as follows: Erda's aria from "Rheingold," and "Ortrud's Revenge" from "Lohengrin," Mary Lenander, mezzo; Grail Narrative from the latter opera, Sigismund Pilinszky, tenor; "Dich teure Halle" from 'Tannhäuser," and Brünnhilde's "Cry, Hazel Wegner, soprano; Song to the Evening Star from "Tannhäuser," Le Roy Weil, baritone, and the Prayer from "Lohengrin," by Amund Sjovik, bass, assisted by the other singers.

George Morgan to Sing in New York

George Morgan, American baritone, will give his first New York recital in

the Town Hall on the evening of Feb. 26, presenting a program of Russian, French, German and American songs, including three songs in manuscript by Leona Clarkson Grugan, Scheena Ten-nant and Leonidas Leonardi. Frank Bibb will be at the piano. Mr. Morgan is a native of St. Paul, and has been heard in this country and in the Orient as assisting artist to Mme. Schumann

Mme. Leblanc Has Unusual Program for New York Recital

Georgette Leblanc will make her first New York appearance this season in a program of music, poetry and drama at the Booth Theater on the evening of March 16. She will sing songs by Stravinsky, Honegger, Poulenc, Milhaud, Satie, de Falla, George Antheil and others. She will also sing a song in manuscript by Edgar Varesc, set to a poem by Guillaume Apollinaire and dedicated to Mme. Leblanc. Mme. Leblanc will present scenes from both the drama and the opera, "Pelléas et Mélisande."

Anna Case Returns to **America for Concerts** After Tour of Hawaii



Anna Case, Soprano, and Charles Gilbert Spross, on a Pacific Voyage

Anna Case, soprano, who has varied her season with a trip to the Hawaiian Islands for a series of concerts, has returned to America and is fulfilling engagements en route East. Miss Case gave several recitals in Honolulu and was also heard in other centers, being everywhere received with the greatest acclaim. The photograph above was taken on board the S. S. Wilhelmina of the Matson Line on the return voyage to San Francisco.

GRACE WOOD JESS ON TOUR

Cities on Pacific Coast and in Middle West Hail Folk-Song Singer

Grace Wood Jess, singer of folk-songs, who hails from the Far West, has had an unusually active season and has added to her popularity both on the Pacific Coast and in cities of the Middle West. She has been heard on several occasions in Portland, and has given recitals in Vancouver, Victoria, Salem, Sacramento, Jacksonville and Springfield, Ill.; Saginaw, Mich., and other cities.

Miss Jess has aroused admiration not only through her sympathetic voice and winsome personality, but she has been able to appeal to all types of persons through her interesting programs of folk-song classics. She will be heard in other cities of the Pacific Coast this

Snyder to Sing in First Performance of Philadelphia Opera Season

Leonard Snyder, tenor, who achieved success in Italy under the name of Leonardo Del Credo, and has since sung with success with the San Carlo Opera Company and the De Feo Opera Company in America and with the Cosmopolitan Opera Company in Havana, has been engaged to sing the rôle of Radames in Verdi's "Aïda," in the opening performance of the Philadelphia Civic Opera Company's season on Feb. 28.

Concerts Robert de Bruce

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Edited and compiled by

John C. Freund

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DETROIT THRILLED BY SIGRID ONEGIN

Soloist With Gabrilowitsch Forces—Local Artists in Programs

By Mabel McDonough Furney

DETROIT, Feb. 16 .- The Detroit Symhony concerts of Feb. 7 and 8 brought he local debut of Sigrid Onegin. Deroiters expected much of Mme. Onegin, ut her performance eclipsed all advance reports so that the effect was overwhelming. After her presentation of Andromache's Lament, from Bruch's "Achilles," the audience seemed completely awed by the demonstration of vocal beauty and roficiency, but, when the final note of The Erlking" was struck, the applause burst forth in a veritable tumult. Three songs, Marcello's "Il mio bel fuoco," the "Sapphic Ode" and "Caecelie," by Strauss, were listed to close the program, but the audience persistently refused to leave until Mme. Onegin had added two more and acknowledged a record-breaking ovation. Michael Raucheisen, accompanist for the final group, provided excellent support.
Mr. Gabrilowitsch led his forces in a

fine performance of Beethoven's Pastoral symphony. The Prelude to McCoy's opera, "Egypt," was given its first performance in Detroit and proved interest-

ing, and the Tchaikovsky "Capriccio Italien" added a further dash of color to the program. In memory of Woodrow Wilson, the orchestra played the Chopin Funeral March.
The Philharmonic - Central Concert

Company presented Geraldine Farrar in a recital in Orchestra Hall, on Feb. 5. Claude Gotthelf Gonvierre accompanied and Joseph Malkin contributed several 'cello solos. Henry Weldon, bass-cantante, was to have been an assisting artist, but illness prevented his appearance.

Victor Kolar presented another of his melodious programs on Sunday afternoon last. A Schubert march and the Dvorak Overture, "Carnival," "Invitation to the Dance," "Finlandia" and serenades by Haydn, Pierné and Moszkowski were included in the program. A feature was the presentation of Mr. Kolar's own "Bagatelle" for solo flute, a charming and worthy composition ably played by John R. Wummer. Josephine Rosensweet played the Grieg A Minor Piano Concerto, displaying a gratifying depth of understanding, a well-developed technic and an agreeable tone.

The Civic Music League, on Feb. 11, presented the first of its concerts featuring Detroit musicians who were winning contestants in recent auditions. Janette Fraser played 'cello solos by Dvorak and Popper and scored emphatically with the Bruch "Kol Nidrei." Loraine Parke, a very youthful harpist, played a prelude by Grandjany and a Debussy Arabesque, and Tillie Indianer, an even younger bers. Miss Indianer recently appeared at a Sunday concert at the Capitol Theater and created something of a sensation. James Gebb played a Liszt Rhapsody, Liebestraum, and the Debussy "Reflets dans l'eau."

Harriet Story Macfarlane gave a period recital for the New Century Club in McCollester Hall, on Monday afternoon. Mrs. Macfarlane is one of Detroit's most versatile artists. The program began with the songs of Stephen Foster and progressed to modern works. Each group was done in the costume of the period.

Boston Publishers Vote Music Week Prizes for School Children

Boston, Feb. 18.—The Boston Music Publishers' Association at its annual meeting at the Parker House on Feb. 13, elected the following officers: W. Deane Preston, Jr., president; Walter M. Bacon, vice-president, and Harold W. Bacon, vice-president, and Harold W. Robinson, secretary-treasurer. Mrs. William Arms Fisher was guest of honor, and told how plans were progressing for Greater Boston's participation in the National Music Week, May 4 to May 10. The Association voted \$100 for a series of prizes open to the school children of Greater Boston for the most artistic poster and Boston for the most artistic poster and label to advertise Greater Boston's Music Week. William Arms Fisher and Fred Burgstaller were appointed a committee to confer and arrange for the contest. W. J. PARKER.

American Singer, After Service Abroad, Resumes His Successful Career



Jackson Kinsey, Bass-Baritone

Jackson Kinsey, bass-baritone, has been heard in many important engagements in the last few months and has ments in the last few months and has already been booked for forty appearances next season. Mr. Kinsey, who is the son of a Baptist minister, was born in Fairmount, W. Va., and was graduated from the University of West Virginia in Morgantown. He began his studies in New York in 1912, and, shortly afterward, became soloist at the Lafayette Presbyterian Church in Brooklyn. His artistic career was interrupted lyn. His artistic career was interrupted by several years' service abroad. Since his return to America, Mr. Kinsey has been under the management of Walter Anderson and has sung at the Stadium Concerts in New York, with the Men-delssohn Club, the Liederkranz, the Beethoven Society, the Buffalo Guido Chorus, in Aeolian Hall, New York, with the Newark Lyric Club, the Schenectady Choral Society and in many other cities. Forthcoming engagements are in in East Orange on April 16, in Richmond, Va., on April 18 and in Buffalo on April 22. Aeolian Hall, New York, on March 21;

Anne Roselle Sings to Boston Athletic Association

Boston, Feb. 16 .- Anne Roselle, soprano, was acclaimed as soloist at the Sunday evening musicale of the Boston Athletic Association on Feb. 10, when she sang artistically "Dove sono," from "Nozze di Figaro"; "O Patria Mia" from "Aïda," and numbers by Grieg, Strauss and Schumann. The Boston Symphony Ensemble, conducted by Augusto Van-nini, gained marked applause in Men-delssohn's "Fingal's Cave" Overture; excerpts from "Lohengrin," and other pieces. This was a return engagement of Miss Roselle, who sang last year in the Boston Athletic Association's course.

Carl Flesch, violinist, will give his only New York recital in the Town Hall on the evening of Feb. 25.

"SHE RECALLS GREAT WOMEN PIANISTS OF THE PAST LIKE ADELE AUS DER OHE AND TERESA CARRENO."

musician, played a group of piano num-

"Saturday Night," Toronto, Canada, Nov. 24, 1923

ROMAINE

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Saturday Night, Toronto, Canada, Nov. 24, 1923:

'In virile power she recalls great women pianists of the past like Adele Aus der Ohe and Teresa Carreno and she has in her playing a romantic quality akin to that of Fannie Blomfield Zeisler. . . The brilliance and power of her execution gives an inimitable quality of authority to all her interpretations and with complete technical command of her instrument she unites elevated poetic feeling.

Reflector-Herald, Norwalk, Ohio, Jan. 17, 1924:

"Certain it is that Mme. Romaine last night delighted her audience beyond measure and received applause that would have gratified any piano virtuoso. Technically, she is marvelously equipped. Her touch is clear cut and incisive, and wonderfully delicate, when occasion demands. At all times the artist appeared perfectly in command of her instrument. Mme. Romaine's success is doubtless due largely to the beautiful singing tones she can produce. She is capable of merging one tone into another through subtle phrasing methods."

Evening News, Monroe, Michigan, Jan. 15, 1924:

"One finds that Mme. Romaine has the power to soothe, inspire and to thrill with the great clarity, eloquence and vigor of her art."

Daily Times, New Philadelphia, Ohio, Jan. 18, 1924: "She carried her piano stories straight to the heart of every listener."

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Press comment on a rehearsal given in concert form, with soloists and orchestra at Carnegie Chamber Music Hall, New York, May 23, 1922.

"The orchestration is particularly well done and there are many genial and delightful melodic moments, good substantial writing and there is no lagging of interest from first to last."—Musical Leader.

"The story is dramatically interesting, and the voice parts are well written, and there was a goodly amount of high class, spontaneous music. Picturesque moments are frequent, and the general impression of the music and libretto was favorable."—Musical Courier.

"'The White Bird' has decided merits and is worth staging. The book is good and the score, while it is sometimes tuneful at the expense of dramatic effectiveness, contains much attractive music and some that is eloquent."—Deems Taylor in the New York World.

"Mr. Carter's admirable creative ability and his thorough musicianship have placed him in the front rank of American composers and the merits of his most recent contribution to musical literature were fully demonstrated on this occasion."—Musical Advance.



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BOSTON LOOKS FOR ANNUAL OPERA VISIT

Chicagoans' Season Markedly Successful—Plan Next Year's Guarantee

By Henry Levine

Boston, Feb. 11 .- The Chicago Civic Opera Company concluded its two weeks' stay in Boston on Saturday evening. Most of the sixteen performances were played to sold-out houses. The success of this season has established the Chicagoans as annual visitors and plans are already under way to raise the guarantee fund for next season. Chief credit for the inauguration and success of this operatic policy is due to the efforts of Louis H. Mudgett, manager of the Boston Opera House, and of his untir-ing managing committee, composed of Ralph L. Flanders, Wallace Goodrich, Edwin Farnham Greene, John E. Thayer,

Jr., and E. Sohier Welch.

During the second week three operas
were repeated: "Louise," "Carmen"
and "Boris Godounoff." Again Mary Garden and Fernand Ansseau shared honors in "Louise" and "Carmen" and Feodor Chaliapin repeated his brilliant success in "Boris." "Mefistofele" was given on Monday evening, Feb. 4, Chaliapin making his operatic appearance in Boston in the title rôle. He acted with consummate skill and sang eloquently. Marked demonstrations followed every act in which he appeared. Angelo Minghetti gave his pleasing lyric tenor to the part of Faust. Claudia Muzio, as Margherita scored a vocal and dramatic triumph in the prison scene. Cyrena Van Gordon made a queenly *Helen* and sang notably. Maria Claessens, Lodovico Oliviero, Kathryn Browne and José Mojica were also in the cast. Giorgio Polacco con-

"Traviata," at the Wednesday matinée, brought excellent singing by Charles Hackett as Alfred Germont and Claudia Muzio as Violetta. As at his two previous appearances, Mr. Hackett impressed with his tenor voice of beautiful quality and suppleness. He sang his music with genuine artistic distinction and with his customary clarity of diction. Claudia Muzio's Violetta showed high histrionic skill and was vocally admirable. Giacomo Rimini sang the music of the elder Germont with richness of tone and gave appropriate character to the rôle. Mr. Mojica was Gaston. Secondary rôles were capably sung. Pietro Cimini conducted.

"Manon" on Friday evening, was given under Ettore Panizza's bâton. Edith Mason sang the title part and Mr. Ansseau was des Grieux. Cotreuil, Désiré Defrère and Mr. Mojica performed capably.

Miss Garden dominated the perform-ance of Massenet's "Le Jongleur de Notre Dame" at the Saturday matinée. Losing herself completely in the character of Jean, she gave a portrayal that was striking in its wistfulness, delicacy, and naïve sincerity. Mr. Cotreuil, as Boniface, again disclosed his pleasing, sonorous voice, his distinguished diction and dignified bearing. The four artist monks were capably sung by Mr. Mojica, William Beck, Virgilio Lazzari and Mr. Defrère. Alexander Kipnis was the austere *Prior*. Mr. Polacco conducted. "Il Maestro di Capella" followed, with Vittorio Trevisan as *Barnaba*, Lodovico Oliviero as Benetto, and Mabel Sherwood as Geltrude. Mr. Trevisan's dry and sure-stroked humor was effec-

tive. Isaac Van Grove led briskly.

A brilliant performance of "Otello" marked the close of the season. Rosa Raisa used her voice with discriminative characterizing sense as Desdemona; Charles Marshall was an heroic figure, dramatically and vocally, as Otello, and Giacomo Rimini gave a forceful and sinister portrayal of Iago. Mr. Panizza

The dependable singing of the chorus and the fanciful dancing by Anna Ludmila and her corps de ballet contributed to the pleasures of the season.

PLAY "FIRE BIRD" AGAIN

Philadelphians Hear Stravinsky Work-Galli-Curci in "Lucia"

PHILADELPHIA, Feb. 16.—Stravinsky's "L'Oiseau de Feu" was heard by fascinated audiences at the Philadelphia Orchestra concerts of Friday afternoon and Saturday night of last week in the Academy of Music. In rather startling contrast was the excessively archaic Paganini-Wilhelmj Concerto in D for violin, admirably played by Georges Enesco. Mr. Stokowski concluded the program with a vividly colorful and stirring reading of Tchaikovsky's stirring reading Fourth Symphony.

Mme. Galli-Curci's first operatic appearance here this season was in "Lucia" at the Academy on Tuesday night. José Mardones as Raimondo worked wonders with a rôle generally regarded as of minor proportions. Orville Harrold, an eleventh hour substitution for Mario Chamlee, was the *Edgardo*, and Giuseppe De Luca, the *Henry Ashton*. Other parts were taken by Grace Anthony, Angelo Bada and Pietro Audisio. Giuseppe Bamboschek conducted. H. T. CRAVEN.

Philadelphia Friends of Chamber Music in Second Concert

PHILADELPHIA, Feb. 16.—In the second concert of the newly-organized Friends of Chamber Music, in the New Century Club, a trio in B Minor by Loeillet; Gade's Trio, Op. 42, and Tchaikovsky's Trio in A Minor were played with fine effect by Harry Alienikoff, violinist; Emil Folgmann, 'cellist, and Jacob Wissow, pianist. W. R. Murphy.

Louise Chapman Sings in Minneapolis

MINNEAPOLIS, Feb. 16.—Louise Chapman, soprano, who aroused much enthusiasm on the occasion of her début several weeks ago, was soloist at the regular Sunday night concert at the Leamington Hotel, under the direction of Henry C. Woempner, on the evening of Feb. 3. Miss Chapman sang songs by Massenet, Cadman, Day and Chipman with artistry and fine quality of tone.

Philadelphia Main Line Orchestra Marks First Anniversary

PHILADELPHIA, Feb. 16.—The Main Line Orchestra, which gives special programs during the season on Sunday

afternoons in the Ardmore Theater, recently celebrated its first anniversary with a concert. Adolf Vogel, conductor, demonstrated the fine work he has done with the organization in a program including Nicolai's "Merry Wives of Windsor" Overture, and the Bacchanale from Delibes' "Sylvia." Sallie Gaskin, pianist, was the soloist, playing Debussy's "Golliwog's Cake Walk" and a W. R. MURPHY. Chopin group.

PROVIDENCE CLUBS ACTIVE

Marie Sundelius, Sistine Singers and Boston Symphony Ensemble Heard

PROVIDENCE, R. I., Feb. 16.—Under the auspices of the Rhode Island Federation of Music Clubs, and primarily through the efforts of Mrs. George Hail, president, Marie Sundelius, soprano, appeared in recital in Memorial Hall of the Rhode Island School of Design on Feb. 15 and was greeted with enthusiasm by a large audience. Her program included Swedish, old Italian and old English songs and a group of songs in English, together with "Mio Chiamano Mimi" and Musetta's "Waltz Song" from "Bohème." Mrs. Dudley Fitts was an efficient accompanist.

The Chopin Club, of which Mrs. Edgar J. Lownes is president, held the February meeting of the club at the Biltmore Hotel on Feb. 14. Fully 400 were present, the club having a membership of more than 500. The program was given by members of the club.
The MacDowell Club, Helen Bissell

Pettis, president, observed its annual guest night on Feb. 11 with a musicale by members in the new music room in the home of Mrs. Cæsar Misch.

An admirable concert by the Sistine Choir was given in Infantry Hall on Feb. 11. The fine program included compositions by Palestrina and Perosi.

The Boston Symphony Ensemble, Auguste Vannini, conductor, assisted by Grace Bonner Williams, soprano, gave an attractive program at the Chaminade Club's annual artists' concert at the Providence Plantation Club on Feb. 13. N. BISSELL PETTIS.

W. J. F. Leman Leads Women's Orchestra in Philadelphia

PHILADELPHIA, Feb. 16.—The Women's Symphony Orchestra, J. W. F. Leman, conductor, gave a concert at the Bellevue-Stratford under the auspices of the Philadelphia Music Club on the afternoon of Feb. 5. This popular organization again proved its worth in a program that included the Overture to Weber's "Euryanthe," a Grieg Suite and a work by Tchaikovsky. The assisting artists were Mildred Faas, soprano; Helen Ackroyd-Clare, contralto; Isabel Dungan Ferris, pianist, and Louise Knowlton, 'cellist.

Lehmann Cycle Sung by Lewistown Club

LEWISTOWN, PA., Feb. 16.-Liza Lehmann's "In a Persian Garden" was sung recently by the Lewistown Music Study Club, and the following soloists: Sarah Reed McNitt of Lewistown, soprano: Margaret Gay of New York, contralto; John Francis Barron of Worcester, John Francis Barron of Mass., tenor, and George Sutton of Harrisburg, Pa., baritone. Mrs. F. W. Stannert_of Lewistown was the accompanist. Each of the visiting soloists appeared also in a group of songs.

CHORAL SOCIETIES LEAD PORTLAND, ME., CALENDA?

Women's Organization and Men's Sing. ing Club in Concerts—Recital by Zimbalist

PORTLAND, ME., Feb. 16.—The Por land Men's Singing Club, consisting fifty professional and business men church choir members and vocal teachers under the leadership of Alfred Brinkle was warmly greeted in its annual concert on Jan. 30 at Frye Hall by a larg audience. This is a flourishing clu with a sustaining membership of approximately seventy-five prominent cit zens. Its program at this concert in cluded Wilson Bishop's "Daybreak, McLellan's "Lend Your Ear Prett Maid," Arthur Foote's "Bedouin Song, Coleridge-Taylor's "Viking's Song," and Geoffrey O'Hara's "Wreck of the Julie Plante," in which the incidental solos were sung by P. J. Francis.

The assisting artist, Mrs. Hopper Turner, contralto, gained enthusiastic applause in Tchaikovsky's "Evening," and songs by Carpenter, Andrew Karolyn Bassett, Bainbridge Crist and Frank La Forge. The accompanists were Lois Mills and Fred Lincoln Hill.

The Women's Choral Society, conducted by Rupert Neilly, gave an interesting program at Frye Hall on Feb. 6. Laura Littlefield of Boston, soprano, was soloist. Verdi's "Ave Maria," from "Otello," Fourdrain's "Carnaval," Schumann's "Mondnacht," Brahms' "Der Schmied," and numbers by Leroux and Clough-Leighter were on the program. Mrs. Littlefield sang arias by Mozart and Puccini, and a group of English songs, and had to give encores. tribute to the memory of ex-President Wilson, she sang "Goin' Home." Howard Clark was at the piano, and Margaret Wilson Johnson played violin obbligatos.

Efrem Zimbalist gave the first recital of the Steinert Series at City Hall Auditorium on Feb. 1, and was acclaimed in the Mendelssohn Concerto in E Minor, a Bach Prelude and his own Fantasy on Rimsky-Korsakoff's "Coq d'Or." He also gave two encores. Emmanuel Bay played admirable accompaniments.

The Rossini Club gave a program of modern French music at a morning session on Jan. 31. The Rossini Orchestra, which is making gratifying progress under the leadership of Mrs. Foster Haviland, played two movements from Bizet's "L'Arlesienne" and a Meditation by Dubois. Other numbers by Bemberg, Debussy, Widor, Saint-Saëns and other composers were given by the following club members; Mrs. James A. McFaul, soprano; Mrs. Marian Harper Kuschke, Mrs. Alice Buxton Boyton, Mrs. Ernest Hill, Mrs. Josiah Johnson, contraltos, and Yvonne Montpelier, Lois Mills, Florence Libby, Sadie Abling, pianists. Gertrude Buxton, Lois Mills and Susan Coffin were accompanists. Mrs. Foster Haviland was chairman.

Rachmaninoff Acclaimed in Wilmington

WILMINGTON, DEL., Feb. 16 .- Sergei Rachmaninoff, in recital at the Playhouse on Jan. 31, received an ovation from an enthusiastic audience. Beginning his program with a Chopin group, he later played the Tchaikovsky Variations Op. 19 and his own Serenade and arrangements of Bizet's "Menuet" and Moussorgsky's "Hopak." After the Moussorgsky's "Hopak." After the Liszt "Rhapsody Espagnole," two extras were demanded. THOMAS HILL.

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Boston Stirred by Brilliant Events

Loeffler's "Pagan Poem" Is Feature of Monteux Program— People's Symphony Gives Twelfth Concert—Kreisler and Tertis, Roland Hayes, Lyell Barber and Boston String Quartet Heard

OSTON, Feb. 16.—The Boston Symphony gave its fourteenth pair of oncerts on Friday afternoon and Saturay evening, Feb. 8 and 9. Mr. Monteux eading of Brahms's ingratiating Symphony No. 3 in F was delightful. He also conducted a romantic interpretation of Charles Martin Loeffler's "Pagan Poem" for orchestra, pianoforte, English horn, and three trumpets obbligati. The piano part was effectively performed by Ferdinand Motte-Lacroix, and the English horn part was played with tonal charm by Louis Speyer. Mr. Loeffler was present at the concerts, and was called upon to acknowledge the applause following the performance of his work. Strauss "Tod und Verklärung," played with appropriate grandeur and eloquence by the orchestra, closed the

At the third concert of the orchestra's Monday evening series on Feb. 4, Symphony Hall was again filled to capacity. Mr. Monteux performed the Mozart "Jupiter" Symphony and Charpentier's "Impressions of Italy," with Georges Fourel as viola soloist. Claudio Arrau, the Chilean pianist, made his Boston début with the orchestra in Chopin's Concerto No. 2 in F Minor. Mr. Arrau's playing was distinguished for beauty of tone, delicacy of finger work, and refinement of interpretation.

He was well received.
Fritz Kreisler played at the Boston

Opera House on Sunday afternoon, Feb. With Carl Lamson, pianist, he gave distinguished performance of César Franck's Sonata in A for piano and violin. An unusual feature of the concert was the performance of Mozart's Symphonic Concertante for violin and viola, with Lionel Tertis as assisting viola soloist. The work met with marked favor due to the expert musicianship of the performers and to their skill in synchronization and interplay of instru-mental voices. For the rest, Mr. Kreisler played a miscellany of smaller numbers with inimitable style, delicacy, and fancy. Carl Lamson's accompaniments were of their usual notable quality.

Roland Haves appeared at Symphony Hall on Sunday afternoon, Feb. 3, in a farewell concert for this season. The tenor's popularity was attested by an audience that filled every seat and every bit of standing room. His program included classic arias, German and French songs, and a group of Negro spirituals. Mr. Hayes displayed a versatility and clarity of diction as well as a voice noteworthy for its intrinsic beauty and skilled production. The tenor is a conscientious stylist, investing each song with its appropriate emotional significance and with arresting finesse of musicianship. The spirituals were incomparably sung. William Lawrence played exceptional accompaniments.

The People's Symphony gave its results account of the second of the seco

The People's Symphony gave its twelfth concert on Sunday afternoon, Feb. 3, at the St. James Theater. Mr. Mollenhauer gave a majestic reading of Mozart's "Jupiter" Symphony as well as colorful and brilliant performances of Berlioz "Carnaval Romain" Overture, an orchestral suite from "Carmen," and Liszt's Second Polonaise in E. It is a significant commentary on the public demand for excellent musical entertainment on Sunday afternoons that the St. James Theater, Symphony Hall, and the Opera House were filled to their utmost capacity. The assisting soloist at the People's Symphony concert was Ralph Smalley, well-known Boston 'cellist, who played Bruch's "Kol Nidrei," with full, rich tone, technical clarity, and breadth of style.

The Boston String Quartet, founded by Harrison Keller, gave the first of a series of concerts at the Copley-Plaza Hotel on Sunday evening, Feb. 3. Harrison Keller, first violin; Albert Shepherd, second violin; Hans Werner, viola, and Georges Miquelle, 'cello, played with noteworthy flexibility of ensemble, balance of tone and sympathetic interplay of instruments in the Ravel Quartet. In Pierné's Quintet, Heinrich Gebhard, pianist, assisted, and lent to the performance his characteristic skill in tonal shading, his refinement of technic, and ardor in interpretation. An audience of prominent musicians attended.

Lyell Barber proved himself a pianist of capable attainments at his concert in Jordan Hall on Thursday afternoon, Feb. 7. He played works by Handel, Beethoven, Chopin, Fauré, Debussy, Mariani, Tchaikovsky and Nerini. Mr. Barber showed a flair for brilliant coloring, sparkling rhythms and effective readings of his music

HENRY LEVINE.

Boston Singers in Joint Recital

Boston, Feb. 16.—Lillian Grace Cann, soprano, and Elizabeth Cook Long, contralto, pupils of Nellie Evans Packard, were heard in recital at Russell Hall recently. Miss Cann sang with intelligence and musical understanding the aria "Voi che sapete" from Mozart's "Figaro." Her other contributions were five songs by Huerter and a group of American Indian songs by Cadman, Metcalf and Lieurance. Mrs. Long's aria, "Farewell, Ye Hills" from Tchaikovsky's "The Maid of Orleans," was rendered in exquisite voice and rare interpretation. Her other numbers were by Smith, McCollin, Clarke, Terry and Grant-Schaefer. Margaret Bragdon Richardson accompanied skillfully. W. J. P.

Gladys Berry Fulfills Engagements

Boston, Feb. 16.—Gladys Berry, 'cellist, was acclaimed in a recent concert given by the Women's Club of Winchendon, Mass., when she played numbers by Glazounoff, Dambois, Dunkler, Popper, Sandby, Tor Aulin and Cyril Scott. Margaret Gorham Glazer was her accompanist. Later Miss Berry was heard in a similar program at Wellesley Hills, Mass., and the Engineers' Club, this city. W. J. Parker.

New England Conservatory Opens Second Semester Monday afternoon, Feb. 4, by Mme. Motte-Lacroix, soprano; Paul Shirley, viola d'amore, of the Boston Symphony Orchestra, and Stuart Mason, pianist, of the faculty. It was the first appearance before a local audience of Mme. Motte-Lacroix, wife of the French pianist who is now a member of the faculty. From the manuscript a Bach-Chadwick Prelude had its first presentation at an organ recital of Raymond C. Robison, organist of King's Chapel and member of the Conservatory faculty, on Tuesday evening, Feb. 5. Mr. Robison also played works by Widor, Bach, Bonnet and Vierne. W. J. P.

Hear St. Cecilia's Choir

Boston, Feb. 16.—St. Cecilia's Choir, John A. O'Shea, conductor, gave a concert in Jordan Hall on Wednesday night. Joan Parsons, soprano; Nora Burns, contralto; Mrs. Ida McCarthy O'Shea, pianist; Olive Day, violinist; Thomas A. Quinn, tenor; William H. O'Brien, baritone, were the soloists. "Heart o' Mine," sung by Mr. Quinn, was well received, and the composer of words and music, Mildred Frye Cooke of this city, was introduced. Mr. O'Shea appeared as a organ soloist, playing the Magnificat, prelude, six interludes and finale, by the late George E. Whiting. The male chorus chanted from behind a screen. W. J. P.

Cherkassky Completes Southern Tour

BALTIMORE, Feb. 16.—Shura Cherkassky, boy pianist, has returned from a concert tour of Florida, where he was greeted with marked favor in Miami, Jacksonville, Orlando and St. Petersburg. He was accompanied on this tour by Frederick R. Huber, Municipal Director of Music of Baltimore, who is looking after his musical career.

Keene, N. H., Chorus Resumes Under Bâton of George Sawyer Dunham

KEENE, N. H., Feb. 16.—After a year's interval through the death of its con-

ductor, Nelson P. Coffin, the Keene Chorus Club resumed its activities on Feb. 8, and presented an attractive program under the leadership of George Sawyer Dunham of Boston, to a capacity audience. Ruth Rodgers, soprano, and Richard Crooks, tenor, were the assisting artists. One of the features of the choral program was Sullivan's "The Long Day Closes," impressively sung as a tribute to the memory of Mr. Coffin. E. F. Holbrook and Chester H. C. Dudley were accompanists. The club will start at once rehearsing for a festival to be held in May. Mr. Dunham is choral coach at the Northfield Seminary and Mount Hermon School for Boys, two positions held by Mr. Coffin.

New Swedish Ballet Has Première in Albany, N. Y.

ALBANY, Feb. 16.—"Dans gille," a ballet devised by Jean Borlin, was presented at the Capital Theater on Jan. 30 by the Swedish Ballet for the first time in America. It was enthusiastically received. The music by Bigot is based on old Swedish folk-tunes. The work opens with a quadrille danced by the corps de ballet, followed by a "Folkvisa" by Klara Kjellblad, Greta Lundberg, Signe Malmberg, Paul Eltorp, Toivo Niskanen and Sam Blomkivst. Another popular novelty was the American ballet, "Within the Quota," by Gerald Murphy with music by Cole Porter. H.

Hermann Dossenbach to Lead Rochester Park Band

ROCHESTER, N. Y., Feb. 16.—Hermann Dossenbach, one time conductor of the Rochester Orchestra, has been appointed by Park Commissioner William S. Riley as leader and conductor of the Rochester Park Band, to fill the place left vacant by the death of his brother, Theodore Dossenbach, who was the Park Band's first director.

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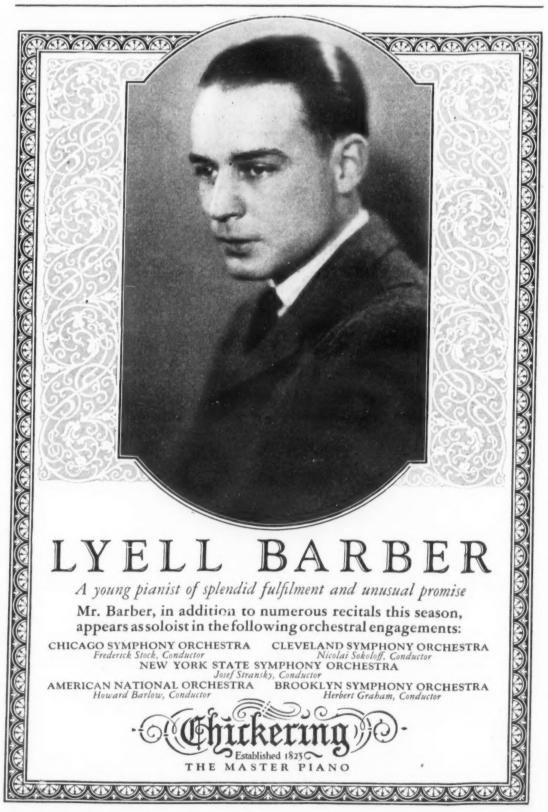
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Boston, Feb. 16.—The New England Conservatory of Music opened its second semester of 1923-24 on Feb. 8. A recital of seventeenth and eighteenth century music was given in Recital Hall on



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MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; DELBERT L. LOOMIS,
Vice-President; MILTON WEIL, Treasurer; JOHN F.
MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
Address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1453 Railway Exchange. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Farnsworth Wright, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.

ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. 'Phone, Forest 6656.

CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst

Ave.

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NEW YORK, FEBRUARY 23, 1924

NEARER TO THE OPERATIC GOAL

THE simultaneous fruition of plans to establish permanent opera organizations in both Philadelphia and Los Angeles, while highly important for the stimulus which will be given to the cause of opera in these great cities, has a more general and a definitely greater significance. A most laudable determination to call upon and encourage home operatic talent is very clearly indicated, and it takes no unduly optimistic eye to discern the beginnings of a movement which is likely to become countrywide.

We need many opera companies, large and small, in America. The Metropolitan Company can not, for obvious reasons, do much in the touring way; its long New York season, its regular frequent visits across the river to Brooklyn, and to Philadelphia, together with the recurring post-season engagement in Atlanta, represent probably the ultimate which Mr. Gatti-Casazza's organization can undertake in such a direction. The cost of touring is another great factor to be weighed. The Chicago Civic Opera forces, which are now in the midst of a 10.000-mile tour of the country, are striving heroically to serve a territory far too vast for any one company adequately to cope with, however ambitious its itinerary. Fortune Gallo's excellent companies are doing their utmost to bring opera to outlying communities, yet since it is happily the habit of the operatic appetite to grow upon what it feeds, the demand becomes each year increasingly greater.

There is only one solution which goes to the root of the problem—permanent local opera organizations in every American city of sufficient size and material resources. Such companies can provide an

annual operatic season for their own cities, employing home talent in every department, and for gala occasions can import guest stars from the great opera centers. The companies can do more: by making regular visits to nearby smaller communities, they can create, almost overnight, countless new audiences of opera-enthusiasts. Last, and very far from least, they will afford native talent a much-needed opportunity to disclose itself and to acquire the necessary routine.

Before all this comes to pass, it is idle to speak of creating a genuine "school" of opera in this country. We simply must have local, home-maintained companies in great numbers, north, east, south, west, ere we can hope to reach an equal footing with countries like France, Germany and Italy, for, as everyone knows, it is the great number of provincial opera houses dotting the Continent that have contributed so largely to the upbuilding of a conscious national school of opera in the leading European countries. Under present conditions our operatic aspirants must cross the Atlantic before they can hope to gain routine and initiation into the mysteries of their art. Our conductors must follow a similar course, or choose some other calling, for at present there is nothing like a sufficient opportunity to test their powers at home. As for our composers, they must possess their souls in patience—a thing they do remarkably well.

It is a happy evidence of light in municipal places that the Philadelphia Civic Opera Association has been granted an appropriation of \$15,000 from the Mayor's budget. This sum will be a guarantee for the preliminary season which the company has been working toward since last spring. However, the actual financial backbone of the organization is a large associate membership, each associate pledging himself to a modest purchase of tickets for the season. This is a plan which will doubtless commend itself to many cities desirous of following the lead of Philadelphia in forming their own organizations. Provided it be sound, the method chosen to underwrite the local opera companies is of little moment. What is important is that companies be brought promptly into being wherever possible. There is a need, a very vital need, for them.

AIDING THE CREATIVE ARTIST

AMERICA ought to be getting its share of Nobel prizes for literature as well as for science, and to be producing symphonies and operas as well as jazz and song hits," remarks the Springfield Republican, commenting upon an idea recently put forward by that thoughtful observer, "Journeyman," in the Freeman. "Journeyman's" happy and eminently sane suggestion was that "individuals as well as institutions sometimes deserve endowment, and that our culture suffers greatly by their not having it."

There are, it is true, a few Maecenases in this country today; just how many will perhaps never be made public, for it is usually the way with fine and generous souls to do good by stealth. Yet the artistic judgment of wealthy benefactors is not necessarily unerring, and it is certain that in the great majority of cases our rich men prefer to endow institutions rather than individuals. The problem is further complicated by the fact that artists of fine fibre are frequently reluctant to publish their poverty and to accept what they fear might be construed as alms, even when a small compromise with their pride might lift the burden of economic struggle from their shoulders.

It is obvious, as the Springfield Republican points out, that "in many cases a single year of freedom from care and distraction might make just the difference between failure and success that would enrich American literature, art of music." There are a host of highly gifted men in this country on the horns of the old, old dilemma: how to keep breath in body without hauling down the flag of their ideals. The case for private endowment of such individuals would appear on its face to be an excellent one, to offer what, under our present system of buy and barter, is the only solution of the problem. The more such wise and noble giving, the better for art and humanity.

However, in the final analysis, it is not the individual of means and discernment who owes the creative man his living, but his fellow-citizens as a whole. The artist is their servant, and from them should issue his material rewards. The thing is not easy to arrange and will be a long time in coming, but eventually an enlightened State will find a trustworthy method of lending succor to needy and earnest artists.

Personalities



© Bain News Service
A Coloratura and Her Favorite Doll

Even grown-ups find the appeal of the midgets turned out by smart doll-makers too fascinating to resist. Amelita Galli-Curci recently fell a victim to one of these elaborate creations. When the soprano dismounted from her motor car to view the doll in the window of a New York shop more closely, like the hero of a recent American novel, she forthwith took it home with her. Mme. Galli-Curci made the last of her season's appearances at the Metropolitan recently as the *Princess* in Rimsky-Korsakoff's "Coq d'Or," and during the late winter will be again extensively heard in concert. This will be the artist's last American tour for at least a year, as she will sing abroad next season, except for her operatic engagements at the Metropolitan.

Peterson—Various singers boast as many Alma Maters and some have been known to boast a horrid proficiency in such prosaic branches of learning as the law and ancient languages. May Peterson has in addition a college "by adoption." After her recital last month at Anderson College in South Carolina, the students adopted her, and she was hailed as an inspiration in the school of music. The soprano has sung five times at the college.

Jeritza—Among admirers of the late Theodore Roosevelt is Maria Jeritza. The Viennese soprano last week paid a visit to the Roosevelt Memorial House in New York, where she was received by a committee headed by Mrs. A. Barton Hepburn, chairman of the Women's Roosevelt Memorial Association. Mme. Jeritza has recently written a collection of memoirs, shortly to be published, in which she tells of seeing the ex-President during his visit to the Austrian Court more than a decade ago.

Leblanc—On her first concert visit to Washington recently, Georgette Leblanc was entertained at several social functions, given in her honor. The French artist extended her stay in the Capital by several days, and attended, among other events, a luncheon given by Mme. Tsamados, wife of the Counselor of the Greek Legation. Dr. A. Treisich Pavichich, Minister of the Serbs, Croatians and Slovenes, entertained for her at dinner. Mme. Leblanc will return to Washington for another recital in April.

Enesco—The violin which Georges Enesco is using on his tour this season is a product of the famous modern maker, Pierre Hel, to whose workshop many violinists now journey as their predecessors once did to the famous masters of Cremona. This contemporary violin-maker builds instruments of large dimensions and powerful tone, and, at the same time, of great purity and sweetness. Mr. Enesco possesses also a Guarnerius, but his favor has gradually grown to a fixed devotion for the modern instrument, which he has played for the last two years.

Tokatyan—A romance that has created much interest among devotees of the opera came to light last week, when the engagement of Armand Tokatyan, tenor of the Metropolitan, to Marie Antoinette Abbey of New York was announced. The young singer, who joined the Broadway opera forces last season, was born in Bulgaria and studied in Rome. He came to the United States two years ago to sing with the Scotti Opera Company. His fiancée is the daughter of a New York lawyer and is a designer of gowns. The marriage is scheduled to take place in April.

Hutcheson—Ernest Hutcheson recently entered a protest against what he describes as the fast disappearing atmosphere of the home in urban centers. "The 'Songs My Mother Taught Me,' " said the pianist, "will soon be a sentiment quite foreign to the present generation. The other day I saw a tot of five taking her Mother Goose from a phonograph disc. Imagine the childhood memories of the moderns a few decades hence! Instead of flickering candles, log fires, and the age-old jingles heard at mother's knee, they will have the electric bulb, steam radiator and canned bedtime stories. It only remains for someone to invent a mechanical spanker in which one can slip the recalcitrant child, and our modern home will be complete!"

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mother, and was shipped at once to a hospital. But music, like murder, will out. And now, according to the New York Sun, the young virtuoso, delivered,

There was a recent interview in which professional giant confessed that caronated water and melody were his two hoicest hobbies. He is eight feet, nine nches from toe to thatch, but he deghts, when not otherwise occupied, in reposing in his expensive hotel bedstead and playing the mouth-organ. "I love the sweet strains of the harmonica almost as well as I do my ice cream sodas," he is reported to have confided to a representative of a New York morning newspaper.

W men—there was the case of the professional stilt-walker who, after fulfilling a precarious calling as a carrier of advertising on Broadway, was gradu-

When the Metropolitan revived "Coq d'Or," it was necessary to provide a waltzing giant for the scene in which King Dodon's procession returns from the wars.

Our hero was offered a real contract, just like that of any diva. In brief, he was engaged to make a gyrating turn across the stage seven times in New York, once in Brooklyn and again in Philadelphia. . . .

Placing the Blame

MERVOUS AMATEUR: "I say, old chap, what shall I do if they ask Candid Friend: "Do? Why, sing of course. It'll be their own fault."

Vindicating William

WE duly acknowledge receipt of a gently remonstrative screed from a choral conductor who, it appears, has at times in the past had his first name

WANT to be a cluster And with the clusters stand, Just like the other modern tones Played without use of hand! When youthful virtuosi

Start banging keys with fist I sigh to think I'm orthodox. Oh my, what thrills I've missed!

Fiddle-dee-dee

THE program notes of a recent piano recitalist described the performer as "not only a composer of rare ability, but also a lecturer and a botanist and an authority on California wild flowers." This confidence is touching and not unreminiscent of the contralto who as a singer was a successful cook.

composed by Heinrich Schütz who died thirteen years before the birth of Bach. ? ? ?

On Absolute Pitch

Question Box Editor:

How can one acquire absolute pitch? Are persons who have it naturally always very musical? Des Moines, Iowa, Feb. 16, 1924.

Whether absolute pitch can be acquired is open to question. You can, however, greatly improve your sense of pitch by careful listening. A simple way is when you go to the piano to try to sing A before touching the key. Another way is to have a simple tune fixed in your mind for each of several keys.

Take a hymn book and try and hear the harmonies without playing them, and, when at a concert, try and guess the tonalities. By no means are all people with absolute pitch very musical. As a matter of fact, many very unmusical people have it. ? ? ?

Solos for Double Bass

Question Box Editor:

Are there any good solos for double bass? If so, would you name one or two? Louisville, Ky., Feb. 15, 1924.

Two excellent ones are "Morceau de Concert" by Dulaurens, and "Allegro de Concert," Op. 31 by Jullien.



No. 315

George Meader

YEORGE MEADER, operatic and con-G cert tenor, was born in Minneapolis, Minn. He went to public school in his



Lumiere Photo George Meader

young, was a choir After leaving school he went to Chicago, where he was soloist in the choir of Grace Church for one year. After this he went to New York and was soloist first at St. George's and later at Christ Church. He then appeared in vaudeville on both the Keith and Proctor cir-

cuits. Subsequently he returned to Minneapolis and entered high school, beginning the serious study of singing at the same time with Mme. Schoen-René, who has been his only teacher. On finishing high school he entered the law school of the University of Minnesota, graduating with a degree of LL. B. in 1910. The same year

he went to Berlin to continue his studies with Mme. Schoen-René, and in October, 1910, made his operatic début in Leipzig as the Helmsman in "Flying Dutchman." He remained in Leipzig one season, singing lyric and buffo tenor rôles. The following year he was engaged for the Stuttgart Court Opera, where he remained until 1919. During these years he also appeared in concert and recital throughout Germany, Switzerland, Holland and Sweden. He was soloist for six seasons at the Bach Festival in Heidelberg under Wolfrum and sang with orchestra under Nikisch, Mengelberg, Schneevoigt and other prominent conductors. Returned to the United States in 1919, he toured in concert for two seasons, making his first New York appearance in recital in Aeolian Hall in November, 1919. He has since given annual recitals in New York, has appeared in concert with leading orchestras, including the New York Symphony, the Philadelphia Orchestra, and in recital with Richard Strauss and numerous times with the Friends of Music. He was engaged for the Metropolitan in 1921, his first important rôle that season being Ferrando in the first American performance there of Mozart's "Così Fan Tutte." He is still a member of the Metropolitan.

Harmony and the Harmonica HE harmonica has come in for an undue share of attention in the news of the last week. Hard upon the announcement of the formation of three symphony orchestras composed solely of mouth-organs among the students of Vassar, comes a harrowing tale of a small boy who swallowed one of these instruments. He reported the extraordinary feat to his as visions of capitalizing his digestive achievement on the screen. muffed by typewriter, typesetter or both working in collusion. A plaintively humorous note is evident in the politely reproachful tone of his missive: "Will you PLEASE see to it that, since you print my name as conductor of the ——— Glee Club, that it is "WILLIAM, and not Thomas or anything else? "It was William from the beginningit was my 'maiden' name, and I had just as soon keep it now as to change it. THILE we are on the subject of tall "It was William when elected to the conductorship in 1901, and why on earth anybody had to take the trouble to change it is beyond me. "My brother Thomas is not active in ated into the sacred realms of opera. music and never was, but he is getting a lot of my mail. "Please, PLEASE return to me the rightful handle." Plaint of a Pedal-Point

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMENAND OTHERS

A. T. M.

ONLY queries of general interest can be published in this department, Musical America will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Varia

Question Box Editor:

1. How is "Thurlow Lieurance" pronounced? 2. Is he a native American? 3. What was the date of Reginald de Koven's death? 4. How does one pronounce "Le Coq d'Or" and "Ganna Wolske"? Walska"? R. E. F. Fulton, Ky., Feb. 16, 1924.

1. As spelled, with the accent on the first syllable of second name. 2. Yes. Jan. 16, 1920. 4. "Luh Cawk Dor," 'Ganna Volska." ? ? ?

American Academy in Rome

Question Box Editor:

Where can I get information concerning the fellowships at the American Academy in Rome? What is the last date on which manuscripts may be sent in this year? Des Moines, Iowa, Feb. 15, 1924.

1. Write to the secretary, 101 Park Avenue, New York. 2. April 1, but it is advisable that they be sent in earlier if possible.

? ? ? "Donna Anna"

Question Box Editor:

Is the rôle of Donna Anna in "Don Giovanni" a coloratura or a dramatic soprano rôle? L. C. Paducah, Ky., Feb. 16, 1924.

The rôle is essentially a dramatic one but there is much difficult coloratura singing in it. That is one reason why

it is so difficult to find a singer for the part, as she must be a "dramatic-coloratura."

Sir John Stainer's Works

Question Box Editor:

Did Sir John Stainer compose any secular music? What are his best works? W. E. C. Detroit, Mich., Feb. 15, 1924.

A few songs. His best works are his four church services. ? ? ?

About Organ Pedaling

Question Box Editor:

In playing elementary scale passages on the organ, why does my left hand invariably follow the direction of my feet? Is there any way of overcoming this?

BEGINNER. Tacoma, Wash., Feb. 14, 1924.

You are having the common experience of all beginners on the organ. Careful concentration and slow practice of passages in thirds and fifths in contrary motion for the feet and left hand will remedy the defect in a short time. ? ? ?

Concerning Passion Music

Question Box Editor:

Was Bach's Passion Music the first work of this type ever composed?

S. G. S. Easton, Pa., Feb. 15, 1924. No. The Passion Music was first

CONTRAST NEW AND OLD IN MINNEAPOLIS

Bach and Sowerby in Symphony Program—Students Sing "Pinafore"

By H. K. Zuppinger

MINNEAPOLIS, Feb. 16.—The Minneapolis Symphony played two numbers new to Minneapolis in its concert on Feb. 1. There were Bach's Concerto in C for three pianos and string orchestra and Sowerby's Ballad for two pianos and orchestra. The soloists in these works were Guy Maier, Lee Pattison and Arthur Shattuck.

The Bach number is typical in its scholarly form and treatment, and a distinct contrast to it was furnished by the Sowerby Ballad, frankly modern music. On the same program was Williams' "London Symphony," played for the second time by the orchestra. Mr. Verbrugghen's reading revealed new beauties in this fine number and the orchestra played it admirably.

With the orchestra on the afternoon of Feb. 3 there were three soloists-Clara Clemens, soprano; Henry C. Woempner, flute, and Henry J. Williams, Mr. Woempner and Mr. Williams, who are members of the orches-

CIVIC CHORUS FOR PEORIA

Amateur Musical Club Forming New

Group-Pasmore Trio Appears

the increase of its chorus to 300 voices,

the Amateur Musical Club is planning

to organize a civic chorus next season giving wider opportunity for program

work, which will be open to any citizen

of Peoria. The club's chorus is at work

now upon its spring festival program.

Pasmore, violinist; Dorothy Pasmore,

'cellist, and Marie Sloss, pianist, ap-

peared recently with great success under the auspices of the Amateur Musical

Club at the Christian Church. A ca-

pacity audience insisted on many en-

cores. The ensemble numbers included the "Dumky" Trio, by Dvorak; Rach-maninoff's Serenade, Grieg's Norwegian Dance and the "Kitchen" Dance, by

The members' recital of the club for

the month featured a quartet of pian-

ists, Lois Baptiste Harsh, Clara McCune

Korb, Ellen Morgan Shaw and Zoa

Velde, with songs by Jane Kimball

have been resumed this month by the Bradley Conservatory. These concerts

take place in the Bradley Auditorium and are free to the public. Started last

year, the venture has proved a real

success. The hall is filled every Sunday.

Plans are being laid by the Civic Music

COLUMBIA, PA.—A MacDowell pro-

gram was given recently before the Women's Club by May Marley Buck-walter, soprano, and Margaret Kerr

Whitehouse, violinist, with Mrs. David Bools as accompanist. Mrs. William

Bucher read a sketch of MacDowell's life. The proceeds of the musicale were

devoted to the MacDowell Colony at Peterboro, N. H.

Coast and will open his tour of that sec-

tion with a recital in San Francisco on Feb. 29. Previous engagements are in Memphis, Pine Bluff, Shreveport, Fort Worth, Tulsa, Dallas, Waco, Abilene,

The will of Austin B. Fletcher bequeaths \$500,000 to Tufts College to

establish professorships in oratory, En-

glish literature, rhetoric and debate,

Tucson and Los Angeles.

philosophy, and music.

Paderewski is en route for the Pacific

H. H. MILLS.

Association and the music merchants

of the city to celebrate Music Week in

Sunday afternoon twilight musicales

Woodman, all Peoria artists.

May.

The Pasmore Trio, comprising Mary

PEORIA, ILL., Feb. 17.—Encouraged by

tra, appeared in Mozart's Concerto for flute and harp in C, which was received with much enthusiasm. Other numbers on the program were the Overture to "Rienzi" and Liszt's Hungarian Rhapsody, No. 2.

Students and faculty members of the Minneapolis School of Music gave recent performances of Gilbert and Sullivan's "H. M. S. Pinafore." William H. Pon-William H. Pontius, head of the school, was the conductor. Leading rôles were taken by Arthur Manuel, J. Otto Jellison, Harold Houston, Laura Townsley McCoy and Celestia Bett. Two enthusiastic audiences completely filled the hall.

The Ladies' Thursday Musicale pre-

sented Grace Hodsdon Boutelle, lecturerecitalist, and W. Scott Woodworth, baritone, on Feb. 7 at the residence of Mrs. J. B. Gilfillan. These two Minneapolis artists presented a program of Italian songs in which Miss Boutelle traced the growth of Italian music from the fifteenth century to the present day. Included in the program were "Star Vicino" by Salvator Rosa and a beautiful song by Sibella. The program was closed by Mr. Woodworth singing "Song of the Fascisti." Miss Boutelle's knowledge of folk music was very evident in her illuminating talk and Mr. Woodworth's fine baritone voice was well suited to these attractive songs.

Corinne Frank Bowen, assisted by Henry C. Woempner and Mrs. James A. Bliss, accompanist, gave an interesting song recital lately in the Unitarian Church and was warmly applauded.

Marie Sundelius, soprano, has fulfilled recent concert engagements in St. Thomas, Ont., and Springfield, Mass.

Wanda Landowska, harpsichordist, will appear with the New York Philharmonic under Mengelberg on Feb. 24. This will make her ninth orchestral appearance this season.

Frederick Gunster, tenor, fulfilled a second engagement within a year at Corning, N. Y., recently. His group of spirituals in costume was especially appreciated by the large audience.

Werner Janssen, composer and pianist, has been engaged by the Welte-Mignon Corporation for a term of two years. He will record popular songs and musical comedy successes.

PADUCAH, KY .- Thurlow Lieurance, composer-pianist; Edna Wooley Lieurance, and Edward Powell, flautist, appeared here on Jan. 29, in a program of songs, stories and legends of the American Indian.

Herbert Arthur Wheeldon, organist and composer, bequeathed the rights to all his compositions published in this country to his sister, Mrs. Kate Gould of Birmingham, England. The rights to compositions published in England are willed to Thomas H. Weatherly of

St. Louis, Mo.-Helen Carpenter, dramatic soprano, has been engaged for forty-three road concerts to be given on the spring tour of the St. Louis Symphony, which starts on March 17.

Ruth Kemper, violinist, who was heard as soloist with the Matinée Musical Club in Philadelphia earlier in the season, was the soloist in a concert of the Morning Musical Club in Washington recently. Miss Kemper was accompanied at the piano by Mabel Linton.

A band of thirty-nine Czechoslovakian musicians, which arrived on the Majestic recently played its way through Ellis Island arrayed in fur caps and native costumes.

Harold Bauer and Pablo Casals will leave shortly for their first joint tour of the Pacific Coast. In addition to nearly a dozen joint recitals, each artist will be heard in several individual programs.

ALBANY GREETS PICCAVER ON RETURN TO HOME CITY

Tenor Welcomed by Mayor and Receives Gift from Old Schoolfellows-Harp Recital

ALBANY, N. Y., Feb. 16.—Alfred Piccaver, tenor, was enthusiastically welcomed on his return from Europe to his native city, Albany, in recital on Feb. 11 in Harmanus Bleecker Hall. officially welcomed by Mayor William S. Hackett and presented with a basket of flowers, the gift of the Old Philologians, of which he was an active member in his student days at the Albany High School. His accompanist was Dr. Frank Sill Rogers, who gave him his first vocal training in St. Peter's boy choir.

Mr. Piccaver was at his best in two arias from Puccini's "Tosca," sung with great power and feeling. He was also heard in arias from Bizet's "Carmen" and Leoncavallo's "Bohème," two Massenet songs, three songs by Strauss and several encore-pieces. Claudio Arrau, pianist, was the assisting artist. On his arrival in Albany, Mr. Piccaver was met by a group of boyhood friends and admirers, headed by Senator William T. Byrne. He was the guest of the Kiwanis Club at luncheon.

Margaret Anna DeGraff, a youthful harp pupil of Maud Morgan of New York, gave a harp recital on Feb. 13 before the Albany Historical and Art Society, assisted by Earle Hummel, violinist. Stanley Hummel played the piano accompaniments for both players. Miss DeGran has been in many up-State cities.
W. A. Hoffman. Miss DeGraff has been heard in concert

HEAR EASTON CHORUS

Program Devoted to British Folk-Music -Organ and Piano Recitals

EASTON, PA., Feb. 16.—The Woman's Club Chorus presented a program of British folk-music on Feb. 12. Rebekah Beam, contralto; C. Darl Bethman, baritone, and Edna Jones, pianist, were the assisting artists.

Thomas Yerger, organist of Lafayette College, gave his second recital of this season at the Colton Memorial Chapel on Feb. 10. The Achenbach String Quartet composed of Thomas Achenbach, George D. LaBarre, Calvin T. Metzgar, and W. Louis Scheussler assisted in the program.

Robert Kuebler, pianist, gave an interesting recital on Feb. 7 at the Hay School of Music, and was assisted by Helen Kleinhans, contralto; Helen Gruber, violinist; and Meryl Breininger, MARGARET H. CLYDE. pianist.

College Glee Clubs to Hold Contest

The eighth annual intercollegiate glee club contest, arranged under the direction of Albert F. Pickernell, will be held in Carnegie Hall on the evening of March 1. Eleven colleges will compete: Amherst, Columbia, Dartmouth, Harvard, Middlebury, New York University, Penn State, Princeton, University of Pennsylvania, Wesleyan and Yale. The winning club of the first New York State contest, to be held in Syracuse on Fel 16, and the winning club of the mid-Western contest, to be held in Chicag on Feb. 18, will also be heard.

CLUB VOTES \$1,000 A YEAR TO AID HONOLULU STUDEN

Women's Organization Grants Scholar ship for Four Years—Anna Case in Two Recitals

HONOLULU, Feb. 7 .- The Morning Music Club has voted \$1,000 a year fo four years as a scholarship to a youn pianist of this city, William Hughes. H is a student of the University of Hawai and will go East to continue his studies

This club of women has been in exist ence for more than twenty years. I comprises active members, who mus pass a rigid test, and may total thirty is number, and privileged, ensemble and associate members.

Anna Case, soprano, who lately spent three weeks in Hawaii, gave two recital while in Honolulu and received an ovation, fragrant leis of carnations being placed about her neck, according to Charles Gilbert Hawaiian custom. Spross was her accompanist.

Under the sponsorship of the Morning Music Club and the bâton of Dr. George W. Andrews, head of the organ department of the Oberlin Conservatory, a chorus of 175 voices recently sang "The Messiah." The Club hopes to continue the chorus in the study of other ora-

Dr. Andrews gave two admirable or-gan recitals at St. Andrew's Cathedral. L. M. C.

TOLEDO ACCLAIMS PIANIST

Helen Bock Plays in Teachers' Series-Program by Eurydice Club

TOLEDO, OHIO, Feb. 18.—Helen Bock, pianist, in the second concert of the Toledo Piano Teachers' Course, on Jan. 29 at the Scott Auditorium, played an interesting program with fine technic and was heartily applauded.

lar

son

The Eurydice Club gave a concert at the First Congregational Church on Jan. 31, the program containing many interesting vocal and instrumental numbers. The club appeared under the leadership of Mrs. Otto Sand and was assisted by Mrs. Charles Brady, soprano; Edmund Northrup, baritone; Charles S. Johnson, organist, and the Ionian Male Chorus. A flute duet, "Papillons," by Kronke, was played by Arthur Husted and Daniel McKenna, with Mrs. Sand at the

Geraldine Farrar and her company appeared in the Coliseum, under the concert direction of Bradford Mills. While the audience was smaller than might have been expected, it did not lack in enthusiasm.

J. H. HARDER.

Creatore Engaged by Famous Players

Creatore, the well known bandmaster. has been engaged by the Famous Players-Lasky Corporation to make a tour of their theaters as guest-conductor. Mr. Creatore is under contract for four weeks and will open his engagement at the Metropolitan in Los Angeles on March 1.

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Reiner Brings Cincinnati Symphony to New Peak of Artistic Excellence

(Portrait on front page)

ALTHOUGH only in his second season as conductor of the Cincinnati Symhony, Fritz Reiner has fully demon-trated the quality of his musicianship y bringing the orchestra to the highest oint of excellence in its career. Cincinati music-lovers have shown their apreciation of this fact with renewed enhusiasm and a greatly increased ticket ale, with every prospect of having soldut houses for next season. Mr. Reiner's outstanding ability as a conductor has also been felt in other cities in which the rchestra has appeared, and the scope f its artistic influence has widened perregime. He has strengthened all the hoirs of the orchestra and has insisted upon the most painstaking rehearsals to improve the quality of playing of all the musicians.

Mr. Reiner is a native of Hungary, born in Budapest in 1888. He studied at the National Academy in Budapest under Thomann and Koessler and received his first appointment as assistant conductor at the Comic Opera in the same city. From Budapest he went to Laibach as principal director at the theater, after which he returned to his native city as principal director of the People's Opera. Since then he has been conductor at the Royal Opera in Dresden and also conductor of the Dresden Philharmonic, and has appeared as guest conductor in other cities of Germany and in cities of Italy, Spain and Switzerland. He has taken out first naturalization papers in America. Mrs. Reiner, an accomplished singer and teacher of singing, is a daughter of the late Etelka Gerster, who vied with Patti for popular favor when they were both singing in New York in the latter

Berlin May Rival New York, Says Schneevoigt

[Continued from page 4]

Finnish composer, however. There are others but they are all second rate."

Scandinavians Active

The movement which follows Sibelius, is spread all over Norway, Sweden and Denmark. It is composed of men who show great promise. "The world, at large, has heard of perhaps two of them," Mr. Schneevoigt observes, "Karl Niellson, a Dane, and Sinding, a Norwegian. They are among the older composers,

but they are by no means the only ones. In Sweden, there is Rangström, a man in his early thirties, who is laying the foundations for fine work, and Atterberg, Sternhammar and Alfven. In Denmark, besides Karl Niellson, there are Langaard and Börresen and in Norway we have Borgstrom."

There are orchestras in all the larger Scandinavian cities and a State orchestra at Helsingfors. When he is conducting foreign orchestras, Mr. Schneevoigt plays what he calls "the music of the North," so that it may include Finland. As guest conductor of the Berlin Philharmonic and leader of summer concerts at The Hague he has exceptional opportunities of spreading his musical ideas.

"In Berlin, last season," he says, "I played an American composition, one of

Charles Martin Loeffler's. It was very well received both by the critics and the press. I am going to do some other American works when I go back. In this country I am going to conduct only two concerts, on March 7 and 8, with the Boston Symphony. I didn't come here to work. I came to see my daughter who lives near New York, but I would enjoy conducting some of the orchestras if I had more time. Perhaps I may come back again. Mr. Gabrilowitsch has invited me to lead his orchestra in Detroit, but I am unable to accept. You see I must be back in Berlin in March."

Mr. Schneevoigt will probably come back. He is used to commuting. He divides his concert year between Stockholm, Berlin and The Hague. He likes the spirit of America. "You work so hard here," he comments, "you must be happy. Americans, I notice look to Europe as a land with traditions and Europeans look to America, hopefully, as a land without traditions. make excellent concert audiences. They crowd the concerts in Berlin. The improved conditions in Germany do not mean that everyone can afford to pay several dollars for concerts. There are still millions of unemployed, but Berlin is no more Germany than New York is America. It is a cosmopolitan city. It is full of Americans, Russian emigrés and others who can afford to pay for concerts. The few Germans who can, go incessantly." HENRIETTA MALKIEL.

PLAY NEW SONATA IN PHILADELPHIA

Boyle Work Scored for Viola and Piano—Orchestra and Choir Heard

PHILADELPHIA, Feb. 18.—A Sonata for Viola and Piano, composed by George F. Boyle, pianist, was the novelty at the third of the series of Soirées Intimes given by Mr. Boyle and Frank Gittelson, violinist, under the auspices of the Conservatory Department of the Settlement Music School at the Plays and Players' Club. This sonata, dedicated to Mr. Gittelson, proved to be modern in treatment and original in its thematic material and was played con amore. The Brahms playing of the two artists, in the Sonata in C, was marked by great dignity and breadth of conception and by a unified ensemble. They also gave the delicate Debussy Sonata in G Minor.

The Philadelphia Orchestra gave the fifth concert of the special series on Monday evening in the Academy of Music, repeating the finely arranged and superbly played program of the preceding Friday afternoon and Saturday evening series. George Enesco was the soloist, playing the Paganini Concerto in D. The Symphony was the Tchaikovsky Fourth, and in it Mr. Stokowski rose, as on the occasion of the Saturday night concert, to brilliant heights.

Mr. Stokowski also conducted the

third pair of children's concerts in the Academy of Music on Monday and Wednesday afternoons. He continued his exposition of the musical instruments of the orchestra, explaining the tone color, technical characteristics and musical possibilities of the trombone and celesta. Gardell Simons played illustrative pieces on the trombone, including his own interesting composition, and Hedda van dem Beemt gave "Grandma's Music Box," his own composition for the celesta. The orchestral numbers were the Gipsy Dance from "Carmen" and the fourth movement from Rimsky-Korsakoff's "Scheherazade" Suite.

The Gimbel Choral Society opened the musical week with a concert and dance in the Bellevue-Stratford. Stanley Muschamp, who has drilled his forces to a fine point of technical efficiency, conducted, and the soloists were Thelma Melrose Davies, contralto, and Helen McCarthy, pianist. The choir sang Mr. Muschamp's arrangement of Abt's "Sleep Well, Sweet Angel"; Speaks's setting of "The Road to Mandalay" and Candish's rollicking "Jolly Rover." Mrs. Davies sang effectively numbers by Moussorgsky and Pecci and the Chopin playing of Miss McCarthy was excellent.

playing of Miss McCarthy was excellent. Eva Gauthier, soprano, and Wanda Landowska, harpsichordist, appeared at a recent Monday Morning Musicale at the Bellevue. Miss Gauthier's opulence of voice and dramatic power were revealed in a series of modern French songs, and Miss Landowska played some delightful music by Handel, Purcell and Scarlatti.

Roland Hayes, the Negro tenor, sang to a record-breaking audience in the Academy of Music. There were 600 auditors on the stage, and his artistry won immediate favor. While the racial quality of his spirituals aroused enthusiasm, his really superb work was done in a Schubert group and in some of the "Biblical Songs" of Dvorak, in which the authentic pathos of "Then Sat We Down by Babylon's Waters" was especially maximum.

cially moving.

Marcel Dupré, organist of Notre Dame Cathedral, gave an impressive recital on the grand organ of the Wanamaker Store. Included in his program were the Toccata in C, Adagio and Fugue of Bach and the Finale of the "Six Organ Pieces" of César Franck. Mr. Dupré also played a number of the improvisations which he makes so artistically on themes supplied by the members of the audience. The themes in this instance were supplied by Leopold Stokowski, Ralph Kinder, H. Alexander Matthews, Charles Courboin, Wassili Leps and N. Lindsay Norden.

Franklin Riker, tenor, gave an interesting recital in the Playroom of the Plays and Players' Club on Wednesday evening, with Ellis Clark Hammann at the piano. Mr. Riker has a voice of much natural beauty and one that has been trained to the achievement of excellent interpretative effects. His program included some difficult arias by Handel and others and a goodly proportion of more popular music, such as ballads, folk-songs and modern art-songs. Of special distinction was his interpretation of some old Irish airs. He got the greatest applause for Bridge's "Love Comes a-Riding," sung in captivating style.

RAYMOND

BURT

PIANIST

Returns from European Successes

BERLIN

Berliner Lokal-Anzeiger

We appreciated his fine touch, making the instrument "sing" the melody and a certain congruence with the soul of the great composer (Chopin) he played.

Allgemeine Musikzeitung

Doubtless he is a great master of technique coming forward on a solid foundation and real musical talent.

PARIS

La Gazette Musicale de Paris.

"The American pianist Raymond Burt had an undeniable success in his two recitals. We hope to have the pleasure of hearing him again very soon."

Bonsoir.

"Our musical public had the opportunity to admire the wonderful qualities of the young American Raymond Burt in two recitals he gave in Paris. Indeed, his touch is of a rare softness and nobility." Le Menestrel.

"Burt masters even the most difficult runs. The performance of the Sixth Rhapsodie by Liszt won him endless applause. We sincerely hope to see him again as soon as possible. None of all the foreigners we had the occasion to hear in Paris was equal to him. He unfolded an overwhelming passion and a power and volume of tone worthy of a master like Busoni; one felt his high artistic inspiration."

NEW YORK

New York Times

"He showed an admirable 'singing' tone while there was geniality, variety and humor in his treatment of the many figured 'Carnival.'

New York Globe
"The audience was roused to greatest enthusiasm by the popular Liszt

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Dohnanyi Hailed as Guest Leader and Soloist with the Cleveland Orchestra

Hungarian Musician Plays in His Variations on a Nursery Song and Conducts Orchestral Suite in Local Premières— Arthur Shepherd Leads Organization in "Pop" Concert —Bloch's "Baal Shem" Given First Hearing by André de Ribaupierre—Other Events Fill Calendar

CLEVELAND, Feb. 18.—Ernst von Dohnanyi, Hungarian composer, conductor and pianist, led the first of the eleventh pair of subscription concerts with the Cleveland Orchestra in Masonic Hall on the evening of Feb. 7. Dohnanyi is the first of the guest conductors to occupy the Cleveland desk while Nikolai Sokoloff is leading the London Symphony in Queen's Hall, London. The concert was one of great beauty and charm. The visitor was heard also as soloist, a tremendous ovation being accorded him after his magnificent playing of Beethoven's "Emperor" Concerto. The orchestra was in splendid form and played a beautiful accompaniment, with the assistant conductor, Arthur Shepherd, at the desk.
Two of Dohnanyi's compositions

which had never been heard here before were played. The Variations on a Nursery Song for orchestra with piano obbligato is one of the most delightful works heard in Cleveland this season. The composer was at the piano and Mr. Shepherd conducted. This work is richly imbued with graceful rhythm and melody, and sings the joy of youth throughout the eleven variations. The composer also led his suite for orchestra in four sections, Andante con variazioni, Scherzo, Romanza and Rondo, showing striking powers of invention and richly scored. Prolonged applause brought the distinguished artist back to the

stage repeatedly.

The Cleveland Orchestra, with Arthur Shepherd conducting, presented the fourth "Pop" concert in Masonic Hall on Sunday afternoon, Feb. 3. The soloists were Anne Hull and Mary Howe, pianists, and Philip Kirchner, principal oboe player of the orchestra. The pianists gave a splendid performance of the Andante and Rondo from Mozart's Concerto for Two Pianos. Mr. Kirchner revealed mastery of his instrument in the Adagio and Rondo from a Quartet for Oboe and Strings by Mozart. The orchestra responded with verve and precision to Mr. Shepherd's bâton. The program included the Dvorak "Carnival" Overture, Rachmaninoff's C Sharp Minor Prelude, Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream," part of Bizet's "L'Arlésienne" Suite and the Berlioz' "Rakoczy" March. Geraldine Farrar gave a song recital

Geraldine Farrar gave a song recital in Masonic Hall on Jan. 29, supported at the piano by Claude Gotthelf-Gonvierre. Henry Weldon, baritone, and Joseph Malkin, 'cellist, were the assisting artists. Marcel Dupré was heard in an organ recital in Masonic Hall on Feb. 5, under the auspices of the Greater Lutheran Chorus, of which F. W. Strieter is director. A large audience filled the auditorium.

The first public hearing of Ernest Bloch's new work for violin, "Baal Shem," was given by André de Ribaupierre of the violin department of the Cleveland Institute of Music at a concert under the auspices of the Council of Jewish Women, on Feb. 6.

The Chamber Music Society presented the Cleveland String Quartet in its fifth concert of the season at Wade Park Manor on Feb. 5. Arthur Beckwith, first violin; Ralph Silverman, second violin; Carlton Cooley, viola, and Victor de Gomez, 'cello, compose the quartet. The concert was under the direction of Mrs. Franklyn B. Sanders.

Daniel Gregory Mason, composer and professor of music at Columbia University, gave a talk on "The Listener's Share in Music," at the Museum of Art on Sunday afternoon, Jan. 27.

on Sunday afternoon, Jan. 27.

A course of public lectures on "The History and Appreciation of Music," by Douglas Moore, was begun at the Cleveland Museum of Art last Monday and will be continued on Monday afternoons until May 19.

The fourth afternoon concert of the Fortnightly Musical Club was given at the Hotel Statler on Feb. 5. An interesting program was presented under the management of Mrs. Harry L. Goodbread. Rebecca Haight, 'cellist of the Institute of Music; Janet Watts, soprano, and Mrs. Albert Riemenschneider, accompanist, Rosa Haberman, pianist, and Linna Boyd, pianist, were heard.

FLORENCE M. BARHYTE.

St. Louis Club Gives Concert in Webster Groves

WEBSTER GROVES, Mo., Feb. 12.—The first regular concert of the twelfth season of the Jessie L. Gaynor Choral Club was given at the Armory before a full house on Jan. 29. Leo C. Miller conducted with his usual precision and understanding. The program included David Stanley Smith's "Pan," with incidental solos by Alice Widney Conant, soprano, and John Kiburz, flautist. The same soloists were heard in two numbers by Mabel Daniels, written especially for the club. Two-piano accompaniments were played by Dorothy Gaynor Blake and Williard McGregor. Gwilym Miles of St. Louis, baritone, was another solo-HERBERT W. COST.

Brailowsky Coming to America in March

Alexander Brailowsky, pianist, who has been playing throughout Europe with extraordinary success since the war, is coming to America and will be heard in a series of recitals next month. Mr. Brailowsky is especially popular in the Scandinavian countries, where he played with orchestra under Schneevoigt, and in Spain, where his recitals attracted large audiences. He is now about twenty-seven years old.

Lima Orchestral Club Assists in Concert of Indian Music

LIMA, OHIO, Feb. 16.—The recently organized Lima Orchestral Club made its second public appearance on Feb. 7 when it assisted in the program presented at Memorial Hall that afternoon, under the direction of Mrs. J. E. Dexter and Blanche Finicle. In this concert, devoted to Indian music, Susan Humston Macdonald, the director; Esther Lynch, pianist: Mrs. Clem S. Baxter, Bertha Falk Callahan, Claudia Stewart Black, Mrs. R. O. Woods, Irene Harruff Klin-ger, Kathryn Wyre Carnes, Mrs. J. E. Evans, Margaret Gregg, vocalists, and Winona Vinson Forrer, reader, also took part. The big stage of Memorial Hall was arranged to represent an Indian lodge, Indian relics from the Historical Museum, collected from the old Shawnee Museum, collected from the old Snawnee battleground, being used for the setting of the picture. The Orchestral Club, which gave the MacDowell numbers, "To a Wild Rose," "Will o' the Wisp," "At an Old Trysting Place," "In Autumn" and "From an Indian Lodge," includes Mrs. G. C. Dunifon and Aileen Scott, violing. Charles Curtis violes George violins; Charles Curtis, viola; George Metheany, flute; O. Ben Schultze, clarinet; Mrs. A. Dimond, 'cello; Harry Foltz, percussion, and Mrs. Macdonald, pianist. The solo numbers were by Mac-Dowell, Cadman, Victor Herbert and Lieurance. Mrs. Forrer read Joaquin Miller's "Sioux Chief's Daughter," and quartets by Beresford and Cadman were sung by Mrs. Baxter, Mrs. Callahan, Mrs. Black and Mrs. Woods. Mrs. Macdonald gave an interesting address and with Miss Kriete played the accompaniments.

H. EUGENE HALL.

Ola Gulledge Assists Artists

Ola Gulledge, accompanist, has appeared in several concerts recently with prominent artists. She played for Cecil Arden, mezzo-soprano, in a recital in Providence on Jan. 11, and two days later, accompanied both Miss Arden and Gutia Casini, 'cellist, in a joint recital in the same city. She also played for Miss Arden in Passaic, N. J., on Jan. 18, and for Mary Mellish, soprano, in the New York Town Hall on Jan. 29. She will accompany Olive Marshall in a recital in Norwich, Conn., on March 6, and will appear in a series of recitals with Miss Arden in the near future, including appearances in Allentown, Pa., and Hornell, N. Y.

Yolando Mérö Scores in Fort Wayne Recital

FORT WAYNE, IND., Feb. 16.—Yolanda Mérö, pianist, recently gave a recital here. She was in fine artistic form and impressed her audience with the intricacies of a flawless technic. Her playing of a Liszt Rhapsody brought forth such a burst of spontaneous applause that a series of encores had to be given.

Martinelli Booked for Scandinavia After This Season

Giovanni Martinelli, tenor of the Metropolitan, is on a two weeks' leave of absence from his operatic duties to fulfill concert engagements in eight cities of the East and South. He will sail for Europe immediately following his appearances at the festivals in Newark and Philadelphia next May, as he has undertaken to make a three weeks' concert tour in the Scandinavian countries.

REINER FEATURES MOZART SYMPHONY

Brahms' Double Concerto Also in Orchestral Program— Schipa's Recital

By Philip Werthner

CINCINNATI, Feb. 16.—The Cincinnate Symphony, at its concert on Feb. 9, under Fritz Reiner's bâton, was acclaimed by a big audience in Mozart's Symphony in G Minor, admirably played. Reger's interesting Variations and Fugue on a Theme by Mozart also formed part of the program, and Emil Heermann and Karl Kirksmith, first violinist and 'cellist of the Symphony, played the Double Concerto written by Brahms for those instruments. This commanding work was well interpreted by the soloists and the orchestra.

The Symphony gave one of its charming programs for children on Feb. 12, playing the "Children's Suite" by Bizet, the "Coppelia" of Delibes and the "Marche Slav" of Tchaikovsky. Thomas J. Kelly was very happy in his explanations of the music.

Tito Schipa gave an artistic vocal recital at the Hotel Gibson on Feb. 7, his singing charming his audience. He was compelled to give a number of encores.

The Matinée Musical Club gave one of its interesting concerts on Feb. 6, at which appeared only active members. Mrs. Winans, Mrs. Broeman, Mrs. Freer, Mrs. Wooley, Miss Metzner, Miss Fleischmann, Mrs. Bennet and Mrs. Shealor all appeared as soloists, and were accompanied by Miss Betcher, Mrs. Plogstedt, Mrs. Wickersham and Mrs. Sandau.

R. F. Balke has resigned his position of president of the College of Music, and is succeeded by George Dittmann, vicepresident.

Schmitz to Conduct Summer Master Class in Madison, Wis.

E. Robert Schmitz, pianist, will conduct his summer master class in Madison, Wis., instead of in Chicago, according to the results of a vote of those who expect to join the class. Many prominent musicians and teachers from various parts of the United States and from England have enrolled for the session, which will begin the middle of July and continue for six weeks.

Ruffo to Return Next December

Titta Ruffo, baritone, has concluded his operatic season in Cuba, and is now singing in Porto Rico. Mr. Ruffo will return to America in December next for appearances at the Metropolitan from Dec. 15 to Jan. 15. He will then be heard in concerts until March 10.

WICHITA, KAN.—Tennyson's "Enoch Arden," with music by Richard Strauss, formed the principal number of a recent Saturday Afternoon Musical Club's program. Mrs. J. G. Misseldine read the poem, with Mrs. J. C. Newman as pianist. Lucile Kells Briggs played a group of solos by Grieg, Moszkowski, Debussy and Rachmaninoff.—Mrs. Lester Heckard, soprano; William Wrigley, violinist; Doris Thompson, Mrs. Roy Campbell, Mrs. J. C. Newman and Frances Fritzlen took part in an entertainment before the R. E. D. Club.



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ONDONERS LEAD IN PHILADELPHIA WEEK

Schola Cantorum in Benefit Concert—Visiting Soloists Heard

By W. R. Murphy

PHILADELPHIA, Feb. 8.—The London tring Quartet began the musical week with a program for the Chamber Music Association at the Bellevue on Sunday fternoon. The novelty introduced was he Menuetto from a string quartet by Scontrino, an Italian modernist, who is rational as well as modern. His work has a definite Italianate quality. For he rest the program was classical, including a magnificent performance of the Beethoven Quartet in F, Opus 59, first of the Rasoumoffsky set, and a serene presentation of the Mozart in D.

The Philharmonic Society varied its program on Sunday evening by presenting Fullerton L. Waldo in a lecture, 'The Mission of the Philharmonic So-Mr. Waldo, who is the music critic and an editorial writer of the Public Ledger, as well as a traveler and writer of note, communicated a stimulating message to the membership of the Society, in which he indicated ways and means for its individual units to get more out of music and to do more for the spread of musical appreciation in the community. The Arden String Quartet assisted by Fabien Koussivitsky, contrabass, and Jacob Wissow, pianist, played Schubert's "Forellen" quintet, with well-schooled ensemble and lovely tone. The other participants were David Cohen, violin, Maurice Kaplan, viola, and Benjamin Gussikoff, 'cello.

The Matinée Musical Club has just voted \$1000 to the Philadelphia Music League, which is the official clearing house for musical affairs in the city and also the sponsor for Music Week, and a contribution of \$500 to the Philadelphia Civic Opera Association.

The Schola Cantorum of New York gave its first Philadelphia concert in the Academy of Music, for the benefit of the Bryn Mawr College School of Music, established a short time ago with Thomas Whitney Surette as its head. The finest work of the chorus, which has been devotedly drilled and instilled with musical appreciation by Kurt Schindler, was in the transcriptions of modern folk-songs from unusual corners of the earth — Sardinian, Basque, Catalan among others. The soloist was Dusolina Giannini, soprano, who added to her laurels in this latest appearance.

Charlotte Lund, soprano, assisted by N. Val Peavey, baritone and pianist, gave a lecture-recital on Tuesday afternoon at the Art Alliance, in the preopera series sponsored by Anne Mc-Donough. Laparra's "Habanera" and Riccitelli's "I Campagnacci" were the topics.

Wichita Schoolchildren Hear Kansas City Little Symphony

WICHITA, KAN., Feb. 16.—Two large audiences of schoolchildren listened to recent concerts given by the Kansas City Little Symphony under the leadership of N. De Rupertis, in the auditorium of the new High School building. The audiences numbered several thousand children, who have been drilled under the direction of Elizabeth Cannon, supervisor of music in the elementary schools, and had received special instruction in the numbers performed by the orchestra. T. L. KREBS.

Postal Band for Portland, Me.

PORTLAND, ME., Feb. 16.—Portland postal employees are to organize a band. Postmaster Charles A. Robinson proposed the idea to his men and is aiding and furthering plans. Willis C. True, who has been active in orchestral work for thirty years, will be leader.

ANNIE J. O'BRIEN.

Marshall, Mo., Greets Little Symphony

MARSHALL, Mo., Feb. 16.—The Little Symphony, conducted by Claude L. Fichthorn, dean of music at Missouri Valley College, made an exceedingly favorable impression at its first concert recently in Stewart Chapel. The orchestral program included the Andante from Haydn's "Surprise" Symphony, Grieg's "Peer Gynt" Suite, the Andante from Tchaikovsky's Fifth Symphony, a Moment Musical of Schubert and numbers ment Musical of Schubert and numbers

by De Beriot, Wolf-Ferrari, Delibes and Massenet. A. T. Vawter, violinist, played Wieniawski's Legende; N. H. E. Reed, violinist, gave a "Danse Tzigane" by Nachez; a "Pastoral Dance" by German was played by W. C. Gordon, Jr., flautist, and a trumpet solo was contributed by C. T. Hough.

WHEELING HAILS CHOIRS

Sistine Singers and Local Chorus Prominent in Week's Music

WHEELING, W. VA., Feb. 16.—The Sistine Choir, Monsignor Antonio Rella conducting, gave a concert in the Market Auditorium to an audience estimated at 2000 persons and excited enthusiasm in compositions by Palestria and Perosi. The concert was under the local management of J. F. Mullaney and the Catholic Women's League.

The Woman's Club Chorus, conducted by Paul Allen Beymer and comprising thirty-five voices, sang "A Legend of Bregenz" by Bendel as one of the features of its recent concert, and three sacred Russian compositions by Kastalsky were impressively given by a double quartet. Assisting the chorus were John O'Connor. tenor, and David Crawford, bass, soloists from St. Matthew's Choir, of which Mr. Beymer is also conductor. They sang, in addition to solos, a duet from the "Force of Destiny."

In the fourth of the series of Sunday afternoon concerts given monthly in the Scottish Rite Auditorium Gutia Casini, 'cellist, was recitalist with Edwin M. Steckel, organist and musical director of the Scottish Rite. Mr. Casini's solos were by Mendelssohn, Schumann, Popper, Sarasate and Saint-Saëns and Mr. Steckel played organ numbers by Boellmann, Grieg, Nevin and Brewer and also acted as accompanist.

EDWIN M. STECKEL.

ROCHESTER, N. Y .- A recent Tuesday Musicale program at Kilbourn Hall, was devoted to music by British composers. Edna Frank Paul, soprano, and Irene Ingmire Hollis, contralto, were heard in groups of songs, with Alice C. Wysard as accompanist. Virginia O'Brien and Lois Dunbar played interesting piano numbers, and the Tuesday Musicale Art Choir. Mrs. Charles L. Garner, conductor, gave five songs by Gustav Holst, accompanied by Elsie McMath Cole.

PORTLAND, ME.—Mrs. James A. Mc-Faul, president of the Maine Federation of Music Clubs, addressed a community gathering under the auspices of the Parent-Teachers' Association at Butler School on "The Advantages Derived from Music by School Children." liam B. Jack, superintendent of schools, was principal speaker. Mrs. Rex Dodge, president of the Portland Parent-Teachers' Association, presided.

WILMINGTON, DEL., Feb. 16.—The Swedish Ballet at the Playhouse on Jan. 22, excited great enthusiasm, particularly in its exposition of folk dancing. The "Midsummer Night's Revel" and the "Dance of the Virgins" were warmly applauded.

T. HILL. Frederic Baer Fulfills Important Engagements Since New York Début



Frederic Baer, Baritone

A young baritone who is rapidly finding a place among the prominent American singers is Frederic Baer. Mr. Baer made his New York début last season and since that time has been heard in many important engagements, both in New York and in other cities of the He has been particularly successful as an oratorio artist and was one of the soloists in the performance of "The Messiah" by the Worcester, Mass., Oratorio Society in December. Since then he has sung at the Hotel Vanderbilt in New York, at the Central Y. M. C. A. in Brooklyn, in a performance of Gounod's "St. Cecilia" Mass at the Church of the Ascension, New York; in Gounod's "Redemption" at the same church, and in concert or as soloist with choral organizations in Newark, East Orange, Easton, Allentown and at the Hotel Plaza. He was also one of the soloists in a pair of concerts of the New York Symphony and will be heard shortly in Jersey Čity, Brooklyn and New York. Mr. Baer's vocal gifts and his ability as a musician have aroused genuine admiration wherever he has appeared, with the result that he numbers among his appearances many re-engagements. He has studied for several years under Adelaide Gescheidt and is still under her guidance.

Hymn Contest Announced by National Federation

The National Federation of Music Clubs has organized a hymn memory contest, announcing that its object in doing so is to create a greater interest in and knowledge of the hymns of the Church, from both a musical and literary standpoint. This contest, which will close on June 1, is under the charge of Grace W. Mabee, chairman of the church music department of the Federation. A list of ten hymns is being issued by the department, and examinations in

these hymns will be held from May 15 to June 1. A prize of \$100 will be given by the National Academy of Music, New York, of which Nicholas Devore is president, to the State Federation conducting the largest number of these contests.

CHAMBER MUSIC CONCERTS ATTRACT KANSAS CITY, MO.

Cherniavskys Feature Rachmaninoff Work-Arnold Volpe and Mary McKee Give Sonata Recital

KANSAS CITY, Mo., Feb. 16.-The Cherniavsky Trio, who gave the fifth concert of the Ivanhoe series on Jan. 30, played Rachmaninoff's "Trio Elegiaque" with admirable effect. The artists were also heard in other ensemble numbers as well as solos, and had to give several encores.

The Kansas City Conservatory presented Arnold Volpe, violinist and musical director of the school, and Mary Mc-Kee, pianist of John Thompson's piano department, in the second of a series of sonata recitals at the school's auditorium on Feb. 4. Brahms' Sonata in G and Grieg's in F were played with sincerity and sound musicianship. Harry Stockwell, a young baritone, sang artistically numbers by Wagner and Secchi. Mr. Stockwell is a scholarship student of Henry Gorrell's vocal department. Jack

Lloyd Crouch was accompanist. The Horner Institute of Fine Arts presented at the Ivanhoe Auditorium on Feb. 1, Musette Hallier and the Institute Ballet with the Horner Institute Orchestra, in a program containing the Ballet from "Aïda"; the two-act "Coppelia," and divertissements. A capacity audience heartily applauded the artistic work of Miss Hallier and her company. Fine support was given the dancers by the orchestra, conducted by Forrest Schulz, head of the school's violin de-BLANCHE LEDERMAN. partment.

Macbeth Delights Davenport Audience

DAVENPORT, IOWA, Feb. 16.—Florence Macbeth, soprano, assisted by Joseph Royer, baritone; Troy Sanders, accom-panist, and Luigi Della Molle, was heard in a delightful concert recently. The program included several operatic arias and a presentation of Wolf-Ferrari's "Secret of Suzanne," which was given with much spirit and finish. The singers were heartily applauded by an audience of 2000 persons.

ALBANY, N. Y .- Mary Ades gave the second of her series of talks on "How to Listen to Music" before the Albany Women's Club recently. Mrs. Ades discussed and illustrated the works of Bach and Handel.-A concert organized by the choir of the West End Presbyterian Church was given lately at the church by Elizabeth A. Reohr, soprano; John C. Dandurand, tenor; Gustav Wickert, baritone, and Mrs. Peter Schmidt, vio-

Paul Althouse, tenor, will sing in a concert under the auspices of the American Legion in Stamford, Conn., on March 3. He has also been engaged for two recitals at State Teachers' College, Cedar Falls, Iowa, on the evenings of April 18 and 19.





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NEW ORLEANS HAILS ST. LOUIS SYMPHONY

Visiting Soloist Heard With Ganz Forces—Contest for School Prize

By H. P. Schertz

NEW ORLEANS, Feb. 16.—The St. Louis Symphony, conducted by Rudolph Ganz, played at the Athenaeum on Feb. 11, before an enthusiastic audience. The Prelude and "Love Death" from "Tristan and Isolda" were interpreted with appealing power and a compelling reading was given of César Franck's Symphony in D Minor. Weber's "Euryanthe" Overture completed the orchestral numbers. Cecilia Hansen, violinist, was the soloist, and found in the Tchaikovsky Concerto ample opportunity to display her technical and interpretative powers.

Richard Hale, baritone, was the soloist at the afternoon concert on the follow-

ing day, and deepened the fine impression made on his appearance here last winter when he gave a recital in the home of Mr. and Mrs. E. V. Benjamin. Mr. Hale's selections were the "Pagliacci" Prologue, Damrosch's "Danny Deever" and other numbers. The orchestral program comprised a movement from Schubert's "Unfinished Symphony," Ireland's setting of Masefield's "Sea Fever" and Lassen's "Festival" Overture.

School children filled the Athenaeum for this matinée. There was a spirited contest for the \$25 prize offered for the school having the largest attendance, and teachers marshalled whole classes into the auditorium, stopping traffic on congested St. Charles Avenue to permit the crossing. The W. O. Rogers School was awarded the prize.

Erika Morini, violinist, gave a brilliant recital on Feb. 7 before a capacity house, under the auspices of the N. O. Philharmonic Society. She was enthusiastically received, and had to give several encores.

ACCLAIM NEGRO SONGS

New Orleans Welcomes Edna Thomas-Local Artists Appear

NEW ORLEANS, Feb. 16. - Edna Thomas, mezzo-soprano, appeared in recital recently before one of the largest audiences ever seen in the Shriners' Mosque and was enthusiastically applauded in a program devoted to Creole and Negro folk-songs. She was presented with a pearl brooch of antique pattern. Miss Thomas was highly effective in the spirituals, which included "He Never Said a Mumblin' Word," theme arranged by Emmet Kennedy. Mary Hyams played sympathetic accompaniments.

At the third monthly concert of the Polyhymnia Circle, Mrs. Daniel Elliot, soprano; Mrs. John Morris Gehl, mezzosoprano; Paul Jacobs, tenor; Joseph Delery, baritone; Mme. Eugene Wehrmann-Schaffner, pianist, and Adrien Freische, violinist, were soloists. Liza Lehmann's "In a Persian Garden" and Grieg's "Land Sighting" were the choral contributions.

'Madama Butterfly" was the subject of an operalogue given by Harold Hubbard, under the auspices of the Fitzhugh Lee Chapter of the U. D. C. Mr. Hubbard described the opera, explaining its action, and Homer Simmons played the piano score.

Mary Bays, soprano; Mrs. Christian Schertz, harpist; G. Campbell Cooksey, baritone; Adrien Freich, violinist, and Mary V. Molony, accompanist, appeared in a program to aid the recreational work at the Seamen's Bethel.

Emilie Voitier, soprano, was tendered a benefit concert before leaving for New York, where she is to be a pupil of Emma Calvé. The Philharmonic Society has given Miss Voitier its scholarship for the present year. She is a niece of Henri Wehrmann, violinist, and Eugenie Wehrmann-Schaffner, pianist. H. P. SCHERTZ.

Bauer Heard at Florida State College

TALLAHASSEE, FLA., Feb. 16.—Harold Bauer gave a piano recital before the students and faculty of Florida State College for Women here on Jan. 23. No admittance could be given to the public, as the college engaged the full seating capacity of the auditorium. The audience was delighted with his playing of the Bach Partita and other works. As encores Mr. Bauer played his own arrangement of a Beethoven Gavotte in F, Chopin's "Butterfly" Study, Mendels-sohn's Scherzo in E Minor and Liszt's Study in D Flat.

Jacksonville Hails Flonzaleys

JACKSONVILLE, FLA., Feb. 16.—The Flonzaley Quartet played on Feb. 8 at the Armory before a large audience, which warmly applauded a program of numbers by Bloch, Borodin, and other GEORGE HOYT SMITH. composers.

Chattanooga Hears Griffes Group

CHATTANOOGA, TENN., Feb. 16.-The Griffes Group was presented in a concert before a large audience at Wyatt High School auditorium on Feb. 4. It was the first local appearance of this fine trio of artists. Lucy Gates, soprano, won many encores after several groups of songs. Olga Steeb, pianist, made a fine impression and gave three encores by Schubert, Schumann and Roy Lamont

Smith. Sascha Jacobinoff, violinist, also aroused admiration by his technical ability. The last group included songs with violin obbligato. Miss Steeb was at the piano for the other artists. HOWARD L. SMITH.

Rosenblatt Impresses in Jacksonville Recital

JACKSONVILLE, FLA., Feb. 16.—Cantor Josef Rosenblatt, tenor, appeared in recital at Duval Armory on Feb. 7, and impressed a large audience. He sang with fine quality of voice and in attractive style a program which included many of his own compositions. GEORGE HOYT SMITH.

Acclaim Kreisler in Richmond, Va.

RICHMOND, VA., Feb. 16.-Fritz Kreisler was acclaimed by a capacity audience in the City Auditorium, when he appeared in recital recently under the local management of Mrs. Wilson-Greene. The violinist played with all his familiar brilliancy of tone and dazzling technic the Tchaikovsky Con-certo, Grieg's C Minor Sonata, and a group of smaller compositions, most of which were his transcriptions. As usual he was besieged for encores. Carl Lamson was accompanist.

Toronto Choir and Philadelphia Forces to Give "Ninth" in New York

G. WATSON JAMES, JR.

For the first time in the twenty-seven years of its existence the Mendelssohn Choir of Toronto will sing under a conductor other than its own when it will join the Philadelphia Orchestra in a performance of Beethoven's Ninth Symphony under Leopold Stokowski in Carnegie Hall, New York, on the evening of March 4. A concert in the same hall on the following evening will be under H. A. Fricker, who will lead the combined forces in excerpts from Bach's B Minor Mass and groups of English and Russian numbers.

Mr. and Mrs. Paulo Gruppe to Give Aeolian Hall Recital

Paulo Gruppe, 'cellist, and Camille Plasschaert Gruppe, violinist, will give a recital in Aeolian Hall on the afternoon of Feb. 25. Mr. Gruppe will play Lalo's Concerto in D, Sonatas by Corelli and Locatelli, and vorks by Granados and Sinding, and Mrs. Gruppe will play compositions by Saint-Saëns and Kreisler. This will be Mr. Gruppe's first recital in Aeolian Hall in five years, and will mark Mrs. Gruppe's first appearance in the same hall.

Engagements for Trabilsie Pupils

Philip Mitchell, bass, a pupil of Tofi Trabilsie, gave a recital in St. Ritas Church in Astoria, L. I., on the evening of Feb. 10. He was very favorably received and has been engaged for two forthcoming appearances. Helen Sullivan, soprano, another pupil of Mr. Trabilsie, has been engaged as soloist at St. Mary's Church.

Pupils of Carl Albert Give Musicale

Pupils of Carl Albert, violinist and teacher, gave an evening of music at his studio on the evening of Feb. 9. Compositions by Sarasate, Mendelssohn, Bach, Wieniawski, David and others were played with technical assurance

and musicianly feeling by Sentigo Brustmeyer, Julius Weber, Edward Atkinson, Julia Bemko and G. Smith. Mr. Albert was also heard in works by Sarasate and Paganini. The program was enjoyed by an audience that taxed the capacity of the studio. May Rose was an efficient accompanist.

Nina Koshetz Begins Series of Four Historical Russian Programs

Nina Koshetz, soprano, was scheduled to give the first in a series of four historical recitals of Russian Song at the Russian Artistic Circle on the evening of Feb. 19. The second program, which will be devoted to works of Moussorgsky and Tchaikovsky, will be on the evening of March 4; the third, on the evening of March 18, will feature songs by Taneieff, Arensky, Rubinstein, Gretchaninoff, Medtner and Rachmaninoff. In the last program, on the evening of April 8, Mme. Koshetz will sing songs by Gla-Mme. Kosnetz will sing straig zounoff, Ippolitoff-Ivanoff, Tcherepnin, Pagrinovsky, Gniessin, Miasskovsky, Bagrinovsky, Gniessin, Miasskovsky, Sachnovsky, Stravinsky, Scriabin, Prokofieff and herself. The assisting artists will be Jacob Samoos, pianist; Jascha Bunchuk, 'cellist, and Nicolas Avierino, viola player.

Diaz to Sing Under Mayer Direction

Rafael Diaz, tenor of the Metropolitan, will appear in concert next season under Daniel Mayer's management. Mr. Diaz has been heard frequently at the Metropolitan this season and has been especially praised for his effective work in "Coq d'Or." He expects to devote more of his time in the future to concerts and will undertake several extensive tours.

Mrs. Richard Hageman to Give Recital

Renée Thornton, soprano, who in private life is the wife of Richard Hageman, will give her first New York recital in Aeolian Hall on the evening of Feb. 25. Mr. Hageman will be at the piano and she will have the assistance of Bruno Jaenecke, French horn soloist of the New York Philharmonic, in Berlioz'
"Le jeune Berger."

Many Cities Re-engage Flonzaleys

The Flonzaley Quartet continues to fulfill many re-engagements, appearing in the same cities year after year. The ensemble will return to Baltimore for the thirteenth time this month and will play in Princeton for the ninth time. Atlanta will hear the organization for the seventh time. The record of return visits is held by Wells College in Aurora, N. Y., where the quartet has appeared for fifteen seasons.

Paul Kochanski, violinist, will give his second New York recital in Aeolian Hall on the afternoon of Feb. 23. Two works by Paganini are listed for first New York hearings and he will also play for the first time a new work by Villa-Lobos and two of his own compositions.

NASHVILLE HAS FULL LIST

McCormack and Tennessee Artists Heard in Programs

NASHVILLE, TENN., Feb. 16.-John Mc-Cormack appeared under the management of Mrs. L. C. Naff, at Ryman Auditorium on Friday evening, Jan. 26, before a capacity house. His program included Bach's "Let Us But Rest Awhile," an aria from Händel's "Alceste" and a group of Irish songs.

Mrs. Robert Lusk, chairman of music at Centennial Club, presented Charles Stratton, tenor, before an audience that filled the Club Auditorium on Wednesday evening, Jan. 23. Unusual interest was felt in Mr. Stratton, a native Tennesseean, who gave a group of Italian and French songs, and several Negro spirituals, arranged for him by his accompanist, Charles Fonteyn Manney.

The Symphony Orchestra presented its third program of the season on Sunday afternoon, Jan. 27. The Grieg A Minor Concerto was given with Mrs. Richard L. Matthews of Springfield, Tenn., a pupil of Mrs. Winkler, and Browne Martin as soloist. As an encore she gave Friedmann's arrangement of Gluck's "Dance of the Sad Spirits." The orchestral program opened with the "Egmont" Overture and included the "Bee Dance" and "Veil Dance" from Goldmark's "Queen of Sheba." F. Arthur Henkel, who conducted, closed his program with the Bacchanale from "Samson and Delilah" by Saint-Saëns.

Lawrence Goodman, head of the piano department at Ward-Belmont, gave his annual recital in the auditorium of the school, on Jan. 28. His program included a Chopin group, an American group and the first movement of Saint-Saëns' G Minor Concerto, accompanied on the organ by Mr. Henkel. MRS. J. A. WANDS.

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Week's Concert Programs Range from Jazz to Lieder



UST when the concert season in New York reaches its climax, or "crisis," is perhaps impossible to determine until that long and hec-

tic period has joined its predecessors in the past. Each week, as it comes and goes, brings with it features more or less out of the beaten track-innovations, débuts, novel programs and almost invariably the return of one or more popular favorite. Last week was again no exception; in that period came the long-heralded invasion of the the concert-hall by that lusty enfant terrible, Jazz; came concerts by artists seasoned and firmly established as well as by newcomers, and the opening of a novel series of violin recitals by an unfamiliar soloist. There was quantity enough in the week, but quantity relieved by sufficient variety.

Mr. Lhevinne Returns

Josef Lhevinne gave his first recital of the season in Carnegie Hall on the evening of Feb. 11, before an audience that was large in numbers and loud in applause. Contrary to his custom, Mr. Lhevinne made his program for this concert of smaller works, none of which made any particular demand upon his highly developed technique nor upon the sonority of the instrument. However, the result was most interesting.

Mr. Lhevinne began with Beethoven's Andante in F, which, though it served more or less as a toccata, was a pleasant piece of fluent melody. Following this, he gave Tausig's somewhat tawdry transcription of Weber's "Invitation to the Waltz," playing it so deliciously that much applause necessitated many returns to the stage and finally two encores, Schubert's "Hark! Hark! The Lark!" and Grieg's "Puck." The second group consisted of Liszt's arrangement of Schubert's "Lindenbaum," presented with fine musicianship, and Mendelssohn's Presto in E, of feathery lightness that recalled the overture to "Midsummer Night's Dream."

A group of Chopin included two Preludes, the "Raindrop" and one other, the Berceuse and the F Sharp Minor Polonaise. The Berceuse was a particularly interesting piece of tone-painting and was loudly acclaimed. The group brought four more Chopin numbers as encores, including the Polonaise in A and the D Flat Waltz.

Ravel and Debussy began the final group, the former being represented by

"Une Barque sur l'Océan" and the latter by "Minstrels," both showing that Mr. Lhevinne is as much at home in vague French harmonies as in the thunders of Beethoven and Bach. Liszt's "Lorelei" was lyric in its fine phrasing, and the program was brought to an effective close with Tausig's Hungarian Gipsy melodies. The recital was a very delightful one throughout, for every possible desideratum of piano-playing was in Mr. Lhevinne's work.

J. A. H.

Poetic Playing by Gabrilowitsch

Ossip Gabrilowitsch made magic with a piano on Saturday afternoon of last week at Aeolian Hall, and a capacity audience willingly submitted to the artist's spell. It was Mr. Gabrilowitsch's second recital of the season. There are still "giants of the keyboard"; this player is one of that admired clan, albeit he is somewhat more dreamy than giants in general are popularly supposed to be. This is a late day to appraise an art so familiar as that of Ossip Gabrilowitsch. He caresses, rather than commands, his instrument, and in response to his persuasive touch it gives forth sounds of most refined beauty and delicate color. His tempo rubato is a thing of wonder, so fine-poised and sensitive that a breath might destroy its equilibrium. Add to this a glorious legato, a general technical equipment that laughs at difficulties, and a most penetrating and deep-versed musicianship, and you have catalogued the chief qualities of his art.

The recitalist's program was out of the beaten track. Beginning with Mozart's Rondo in A Minor and Beethoven's Sonata in E Minor, Op. 90, it included Brahms' Variations and Fugue on a Theme by Handel, and a Chopin group. These taxing items were superbly played and aroused the warmest of applause. Particularly engrossing was the towering work by Brahms, with its immense demands in the way of emotion, intellect and technique. Here and there a passage was blurred, but these were rare and very minor flaws in an interpretation decidedly impressive. In all, it was an afternoon of remarkable piano-playing.

B. R.

Beethoven Association Concert

The fourth concert of the season by the Beethoven Association, at Aeolian Hall on the evening of Feb. 11, again brought to hearing a program of the finest music, interpreted by a half-dozen major artists. The program was opened by Carl Flesch, violinist, and Carl Friedberg, pianist, in Schubert's Sonata in A Major, Op. 162. The distinguished musicians brought grace and scholarly precision to the interpretation of the

fluent and musical work. Particularly in the merry Andantino and the concluding Allegro vivace, they collaborated notably in projecting the lyric charm and sincerity of the work.

Elena Gerhardt sang six of Hugo Wolf's most popular songs, with Paula Hegner at the piano. Superlatives are quite fitting in the description of this singer's art, when at its best. Last week Mme. Gerhardt exhibited unique beauty of tone and emotional power. Her numbers were of sufficient contrast, including "Auf einer Wanderung," the lovely lyric "Anakreons Grab," the sprightly "Auf dem grünen Balkon," "Und willst du deinen Liebsten sterben sehn," and others. The greatest appeal to her audience was made with "Der Gärtner," with its naïve sentiment and lilting rhythm, and this number was repeated. "Der Freund" provided a

dramatic climax, and several encores were added, including the aria, "In dem Schatten meiner Locken." The concluding number was Brahms'

Quartet in G Minor, Op. 25, for piano, violin, viola and 'cello, played respectively by Mr. Friedberg, Mr. Flesch, Lionel Tertis and Emmeran Stoeber. The viola gives an important color to this work, and the fine playing of Mr. Tertis added considerably to the sonorous effect of the ensemble. The work contains some typically Brahmsian passages of nobility and charm, although it is a trifle long. The Beethovenites seem capable of digesting their most substantial viands at the very end of the program, but for the lesser wights it is sometimes taxing. Such performances are only too rare, and should be duly appreciated.

Hempel in "Jenny Lind Program"

Daintily gowned in the hoopskirts and flowered favors of a byegone day, Frieda Hempel gave her well-known "Jenny Lind program" at Carnegie Hall on Tuesday evening of last week. Overcast skies and snow underfoot had no power to lessen the size of the audience which welcomed the admired soprano. The concert, which was for the benefit of the Rehearsal Club, was a success from every standpoint.

Miss Hempel's first group comprised an air from Spohr's "Azor and Lemira" entitled "Rose Softly Blooming," and Bishop's arch and delightful "Should He Upbraid." They made manifest at once the purity and suppleness of her voice, qualities which succeeding numbers revealed in an even happier light. Storms of applause brought an encore in the form of Mozart's "Voi lo sapete."

Miss Hempel's succeeding group began with three superb lieder, two by Schumann, the other by Schubert; and then, in compliance with many requests, the soprano substituted for a scheduled aria by Meyerbeer, the famous "Norwegian Echo Song," favorite piece of Jenny Lind's audience and invariably sung by the coloratura. As the "Swedish nightingale' used to do, Miss Hempel accompanied herself in this exacting number, rising toward the close to project through cupped hands the difficult echo effects. She coped with complete success with the demands made by this curious specimen of old-fashioned show-piece, and ended

squarely on the pitch, as the final struck chord on the piano demonstrated. Ardent applause brought a light French song as encore.

Later, with flute obbligato played by Louis P. Fritze, Miss Hempel sang with familiar art and technical ease the "Shadow Song" from "Dinorah," and a final group by Kjerulf, Taubert and

Coenraad V. Bos provided accompaniments of jewel-like luster and contributed several solos by Mozart and Mendelssohn to the program, and Mr. Fritze played a brace of flute pieces by Boehm and Godard.

B. R.

Balokovic Begins Unique Series

With a unique plan for arousing public attention by giving a repertory series of sixteen concerts, Zlatko Balokovic, Croatian violinist, made his début on Sunday evening, Feb. 17, at the National Theater. His program, which is the first of four, each of which will be repeated three times, included examples of widely contrasted types of music. Beginning with the Handel Sonata in G Minor, it included the Paganini Concerto in D and shorter pieces by Goldmark, Smetana, Moszkowski and Dvorak-Kreisler.

Mr. Balokovic revealed a tone that is vigorous and full. He played with irresistible spirit and dwelt successfully on the lyric qualities of the compositions he interpreted. His interpretations were essentially broad and virile. In the Goldmark Adagio, the Smetana "From My Country" and the Dvorak-Kreisler "Slavonic Dance," he was easily at home and aroused his audience to great enthusiasm. In the Paganini Concerto, the technical passages were made to seem mere interludes between the lyric ones.

The program for this concert gave Mr. Balokovic an opportunity to reveal his ability in several styles of technical and lyrical composition. He showed a preference for the lyrical rather than for the technical element. His eager interpretation of the pieces played seemed full of a primitive forcefulness. Rex Tillson accompanied him at the piano. H. M.

Mr. Lappas in Recital

The dramatic fervor of Ulysses Lappas, tenor, aroused emphatic enthusiasm on the part of the audience which filled Aeolian Hall at his recital on the evening of Feb. 12. Mr. Lappas sang with appealing vocal quality and an artistic command of the subtle shades of meaning Alessandro Scarlatti's "O Cessate" and arias from Reyer's "Sigurd" and Mascagni's "Iris." Henri Duparc's "Manoir de Rosamonde" furnished the singer with fine opportunity for expression; Mariotti's "Mattinata" and Curran's "Life" were also delivered with excellent spirit, and his vocal control and art in phrasing were well exemplified in a Serenade by Mascagni. His interpretation of "The Two Grenadiers," one of his encore-pieces, was among his pronounced successes. Two songs by Greek composers, Samara and Lontos, particularly excited the applause of Mr. Lappas' compatriots, who comprised a large part of the audience.

[Continued on page 32]

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WEEK-END BRINGS STARS TO CHICAGO

Schipa, Chaliapin, Spalding, Telmanyi, Huberman and Gabrilowitsch Heard

CHICAGO, Feb. 16.—Tito Schipa, appearing Sunday afternoon for his first concert in the Auditorium Theater, found it just as easy to fill the vast spaces of that theater with his admirers as it used to be to pack Orchestra Hall. The tenor has grown immensely in popularity since he first appeared with the Chicago Opera five years ago, and a capacity audience applicated him.

Enthusiasm was in the air, for Schipa had to sing sixteen encores, and the audience refused to leave until the curtain was finally lowered, to give the stage hands an opportunity to prepare the stage for the evening concert.

The enthusiasm was aroused by as beautiful an example of pure vocal art as can be imagined. The tenor has a voice of almost incredible sweetness and sings with thorough musicianship and command of all the vocal resources with which he is so richly endowed. Finespun pianissimos, pearly runs, delicate tone shadings and a depth of feeling very rare in a lyric voice, combined with an unusual sense of program building to satisfy his admirers.

A number of beautiful Spanish songs were on the program, two in English, several in Italian, a vocal arrangement of Liszt's "Liebestraum" (probably the best liked of the listed numbers), and he sang several of his best-known operatic arias as extras. He makes his words distinctly understood, no matter what language he uses. Frederick Longas, not only supplied excellent accompaniments, but also showed himself a good solo pianist.

Feodor Chaliapin gave his fourth concert of the season in the Auditorium Theater Sunday evening. With him as assisting artists were Theodore Koenemann, pianist, and Rudolph Polk, violinist. The great bass sang whatever his mood dictated, according to his usual procedure.

The astonishing demonstrations that usually mark his concert appearances were not lacking on this occasion. He began in rather a somber mood, singing Russian songs of death and exile, but as the applause worked upon his mood he gave them lighter numbers: Moussorgsky's "Song of the Flea," in which he has varied the laughs since he last sang it here; a French song to his own accompaniment, a light song composed by himself and a comic song called "The General's Daughter." He sang, in all, twelve numbers.

Instrumentalists Charm

Albert Spalding, violinist, at Orchestra Hall on Sunday afternoon, showed himself, both in his program and the performance of it, an aristocratic artist, maintaining the high traditions of violin art. Dignity, refinement and restraint marked his playing in the Schubert fantasy for violin and piano, which was all that this reviewer could hear, owing to the press of other concerts. His tone was of unusual beauty and purity, his rhythmical impulse stirred the listener and his interpretation was guided by profound musical intelligence and warmth of feeling. André Benoist

830-831 Fine Arts Bldg., Chicago

MME

was an able collaborator in the piano

Two other violinists gave Sunday afternoon concerts, Bronislaw Huberman at the Studebaker Theater and Emil Telmanyi at the Blackstone Theater.

Mr. Huberman chose the Beethoven "Kreutzer Sonata" for violin and piano as the opening selection, Siegfried Schultze playing the piano part. The violinist's technical resources were fully equal to all demands made by the senata, and his tone was full and round. The second movement was performed with unusual polish.

Mr. Telmanyi's tone has luster. He is master of a wide range of color and his technic is clean. There was brilliance in his decorative figures in the Corelli-Leonard variations on the "La Folia" theme and impetuous rhythm in the last movement of the Mendelssohn Concerto. He made many friends by his playing.

Ossip Gabrilowitsch, pianist, in recital at the Playhouse, showed the instinctive feeling for the piano which is so much a part of him that no glories as an orchestral conductor can wean him from the instrument. He is a poet of the piano, imaginative, delicate in his sensitiveness to tone colors, and in his Chopin playing he made dream visions of the music. But why, oh, why, did he play the tedious and long drawn out Handel-Brahms variations?

Elizabeth Stokes, soprano, sang at the Cordon Club. She has made noticeable progress since she first sang here. Her voice, though light, is of good quality and she uses it with understanding. F. W.

CHICAGO MUSICAL COLLEGE

faculty, gave a sacred concert last Sun-

day afternoon at Lake Forest, Ill. Velma

Talmadge, artist pupil of Mrs. Herdien,

gave a program at Evanston, Ill., on Feb. 6. Rose Lutiger Gannon, of the

faculty, sang for the Union League Club

on Monday. Pupils of Ruth Austin, of

the school of dancing, gave a program

at Central Theater on Sunday afternoon.

Ensemble as well as solo dances were

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field Zeisler and Delia Valeri to be held

at the conservatory in the summer are

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applications for lessons have already

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annual contest for prizes will be held in

Orchestra Hall on April 29. The prizes.

which will be competed for by students

and members of the master classes of the school, are: Piano prize, A. B. Chase,

grand piano valued at \$1,650; vocal prize,

Henry F. Miller grand piano valued at

\$1,250; violin prize, fine old Italian violin

donated by Lyon & Healy; intermediate violin prize, fine old violin donated by Hornsteiner Violin Shop. The winners of the final contest in Orchestra Hall

and the winner of the first violin prize

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Chicago, Feb. 16.

Claire Dux Heard
CHICAGO, Feb. 16.—Franz C. Bornschein's setting of James McLeod's

schein's setting of James McLeod's poem, "The Sea," which gained the 1923 award of the Swift & Co. Male Chorus, was given its first hearing Tuesday night at the annual recital of the chorus in Orchestra Hall.

will appear as soloists with the Bush

Conservatory Orchestra, Richard Czer-

wonky conducting, at the season's final

MUHLMANN SCHOOL OF OPERA

Glenn Dillard Gunn School of Music pre-

sented for its second monthly public

appearance a program of piano pieces by members of the club. Esther Lee Cohen, Frieda Stoll, Anton Knopf and

John W. Besse sang a chorus from "Carmen," with Mildred Gravely as accom-

ELLEN KINSMAN MANN STUDIO

Birchwood Musical Club on Jan. 28.

Geneve Cadle, soprano, was soloist for the Loyal Legion at the Midday Club on Feb. 7, and last Wednesday she gave a

recital at Peru, Ill. Louise Bowman, soprano, sang at the Monroe St. Y. M.

C. A. last Sunday The Berkeley Trio-

Kathleen March, Beryl Coppernall and

Margaret Calloway-sang on Feb. 4 at

the High School in Dundee, Ill.; on Feb.

5 at the Maywood Methodist Episcopal

Church, and on Feb. 6 at the Church of

Good Will. Mrs. Mann has instituted a

series of Friday afternoon teas in the

SING BORNSCHEIN WORK

Swift Chorus Presents Prize Number-

Hilda Bryant, contralto, sang for the

The Muhlmann Opera Club of the

concert on May 20.

panist.

It is a surprising work, and the poem was undoubtedly very difficult to set to music. The chorus was exploited for color values rather than for the limited effects of its established medium, and thereby Mr. Bornschein's work departed radically from conventional treatment. It is a valuable addition to choral literature, full of color and contrast in musical mood, and it was given a fine reading by the chorus under D. A. Clippinger's bâton. Gilbert F. Ford sang the incidental tenor solos with musical authority and tonal beauty.

The chorus itself has made gratifying strides under Mr. Clippinger's leadership, and the bass section now sings with a sonority that suggests the Russians.

Claire Dux, soprano, was guest artist. She is a favorite in Chicago, and had to add many extras to her listed songs. She was best in her English and American numbers and in Rimsky-Korsakoff's "Song of India" and Frank La Forge's "Little Star," she sang with much charm. Her program included modern German lieder and some Italian songs.

Chaliapin Signs with Civic Opera

CHICAGO, Feb. 16.—Feodor Chaliapin, Russian bass, has signed a contract for thirty appearances with the Chicago Civic Opera next season. He will sing ten times in Chicago and twenty times on tour. He will appear at the Metropolitan Opera House in New York before joining the Chicago company. No new works will be mounted for him by the Chicagoans, but it is probable that "Don Carlos" will be revived and that he will appear in "Faust." The operas in which he sang this year, "Mefistofele," "Boris Godounoff" and "Barber of Seville," will be presented again next season.

Lake View Society in Concert

CHICAGO, Feb. 16.—Wilhelm Middelschulte, organist, was guest artist at the concert of the Lake View Musical Society in St. James Episcopal Church on Monday afternoon. Members of the society contributed to the program.

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ASSOCIATION OF ORGANISTS
GIVES AMERICAN PROGRAM

Applause Greets Works by Brown Delamarter, Cole, Courboin and Others

CHICAGO, Feb. 16.—A delightful program of music by American composers was given by the National Association of Organists and the Chicago Symphony i Orchestra Hall on Monday night. Palme Christian, newly appointed head of the Organ department of the University of Michigan, played the solo part of Eri Delamarter's whimsical and imaginative concerto, and the composer conducted

Dr. J. Lewis Browne, organist of St. Patrick's Church, gave some interesting improvisations, which fell into flawless ly symmetrical patterns and contained many attractive elements of rhythmicand harmonic novelty. Also, they fully displayed the resources of the organ

displayed the resources of the organ.
Rossetter Cole's "Heroic" piece had honest tunefulness to recommend it, and was brilliantly done by Herbert A. Hyde, Frederick Stock and the orchestra. Charles M. Courboin of Syracuse, N. Y., played a group of lighter pieces by Grasse, Russell and Maitland; Stanley Martin of St. Mark's Church, Evanston, played Walter Keller's Synchronous Prelude and Fugue for organ and orchestra, and Palmer Christian played brief works by Groton, Jepson and Dickinson. Frederick Stock, to open the program, conducted the orchestra in Henry Hadley's brilliant Overture, "In Bohemia."

Mona Redman in Piano Recital

CHICAGO, Feb. 16.—Mona Redman, pianist, disclosed admirable tone in her recital in Kimball Hall on Wednesday night. Her program contained much that was unfamiliar, including a little-played ballade of Brahms, a neglected and rather dull rondo of Chopin, and a sonata by Juon. Her playing showed soul, and she has a genuine flair for interpretation.

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Irene Pavloska Likes Opera but Finds Singer's Paradise in the Concert Field

HICAGO, Feb. 16.—The concert field is the singer's paradise, says Irene Pavloska, soprano of the Chicago Civic

"In opera," says Miss Pavloska, "the singer frequently has but one mood, and if part of the music allotted to her is ungrateful, she has to make the best of it. There are comparatively few rôles that contain inspired melody throughout.

"But in concert there is the whole song literature to draw from. One can be gay and then sad. One can give the 'Habañera' from 'Carmen,' with a rose in the hair and a Spanish shawl thrown over the shoulders to create the atmosphere of the opera, and one can turn immediately to some beautiful musical bagatelle that will make the audience laugh.

"In concert one has variety, color, moods. In opera, if one is fortunate, one has the same, but in concert one can create one's own moods. One has access to all the most grateful arias, without being forced to sing long recitatives that are uninspired, but which cannot be cut out of an operatic performance without destroying the continuity of a story.

"That is why I love concert work. I can get into immediate sympathy with audience. Besides, concert-giving builds up a singer's confidence. You feel the reaction at once. If your audience is en rapport with you, it buoys you up. If it is not, you are stimulated to greater efforts. There is more color to a concert than there is to any individual singer's rôle in an opera, except in certain well-known rôles.

"In opera, one has scenery, orchestra, plot, costumes, acting, other voices, to build up the effect. The individual singer is often lost to view in the ensemble. But in concert work there is the joy of knowing that all your effects are made by yourself alone, with the aid of a piano—your voice, your interpre-tations, your personality. It is a buoy-

American Works Played

ent," by Herman Devries, music critic

of the Chicago American, was applauded

by an audience estimated at 5000 when

Chicago Theater under the direction of

Nathaniel Finston. Mr. Devries is known as the composer of several piano

works, of "Bonjour Suzon" and several other songs. The program further presented "Sea God's Daughter," a symphonic poem by Franz C. Bornschein of

Baltimore, which was awarded honor-

able mention in last year's musical con-

test, sponsored by Balaban & Katz to

foster and encourage American compos-

ers. Eugene Dubois, concertmaster, played a movement from a Brahms

Give Program of Works by Chicagoans

Club of Women gave its 530th concert in Fine Arts Recital Hall on Monday

afternoon. The program was made up of compositions by Myrtle Fisher Phillips, Jeanne Boyd, Emma Menke.

Elizabeth Guernsey Harvey, Louise Rood Lutes and Una Howell Cook, all mem-

Confirm Toti Dal Monte Engagement

of Toti Dal Monte, Italian coloratura,

CHICAGO, Feb. 16.—The engagement

bers of the club.

CHICAGO, Feb. 16.—The Musicians'

work and was warmly applauded.

was played on Sunday noon at the

CHICAGO, Feb. 16 .- "Souvenir d'Ori-



Photo by Daguerre Studios

Irene Pavloska, Soprano of the Chicago Civic Opera Company

ant thought, and it puts you on your mettle.

"Besides, there is the intimacy between your audience and yourself. In opera, one always feels that a huge orchestra has come between you and those for whom you are singing. One feels often that the makeup, the costumes and the scenery are artificial, insincere, false, that one is playing a part.

"I love concert, and I love opera despite its artificiality. One is stimulated to make greater efforts in opera after returning from a successful concert tour, but one does not tire so quickly of concert work as one does of opera. It is perhaps because I love to observe effects that I prefer concert to opera. There is a real joy in knowing that you have swayed your audience by your voice, but in opera you can never be entirely sure that it is you alone who has earned the applause. You are always uncertain just how much share the orchestra, the scenery, and the work of the chorus and the other principals had to do with build-ing up the effect."

Kathryn Meisle Concludes First Operatic Season

Kathryn Meisle, contralto, concluded her first operatic season with the Chicago Civic Opera Company in Boston on Jan. 31, in the rôle of Erda in "Siegfried," in which she made her début with the company in Chicago last fall. Miss Meisle sang fifteen times with the company and appeared in "Andrea Chenier," "Forza del Destino," "Dinorah," and "Rigoletto." She will be heard in several other important rôles next season. Miss Meisle is now at her home in Philadelphia, but visits New York several times each week to continue her studies under William S. Brady and Walter Golde. She will leave shortly on a concert tour that will keep her occupied until June.

Carl Craven Sings "Faust"

CHICAGO, Feb. 16.—Carl Craven sang the tenor rôle of "Faust" at a performance in Ashland Auditorium on Feb. 1, under Alexander Zukowsky, with twentyfive members of the Chicago Symphony. Herman Devries was at the piano. Mr. Craven has been engaged to sing for the May Festival at Mankato, Minn., on May 9, when "Faust" is presented in concert form.

Damrosch Chooses Soloists for Beethoven Concert Series in Paris

Walter Damrosch has engaged Josef Hofmann, pianist; John McCormack, tenor; Alfred Cortot, pianist, and Samuel Dushkin, violinist, as the soloists who will appear with the Orchestra of tion, in a series of six Beethoven pro-

grams in Paris this spring. The entire proceeds will be donated to the Société des Anciens Elèves du Conservatoire for a home for aged musicians. The con-certs will be given in the Théâtre des Champs Elysées on six Tuesday evenings, beginning April 29.

SOWERBY NOVELTY **IMPRESSES CHICAGO**

"Ballade" Presented by Stock -Classic Concerto Has Belated Première

CHICAGO, Feb. 16.—Leo Sowerby's "Ballade" for two pianos and orchestra proved to be a work of great color and vitality as played by Guy Maier, Lee Pattison and the Chicago Symphony at the orchestra's regular Friday afternoon and Saturday night concerts this week. The young American composer's music is both noble and beautiful, with an astonishingly complex and active rhythmical life. Its mood and color are purely modern. Its melody flows in a constant stream. It has also fine symmetry and balance.

Mr. Sowerby's studies in Italy have not harmed his originality, for some of his effects in this work are spectacular, as for instance the exclamations of the muted trombones, the exultant upward sweep of the trumpet in pointing a climax of violin song and the shimmering vagueness of the strings in one of the most exquisite passages. The color of the piano seems closely joined to the richer tonal palette of the orchestra. The rhythmic flow fascinated the audience, even in the most beautiful moments of the "love motif."

Much of the applause was undoubt-edly addressed to Messrs. Maier and Pattison, whose ensemble work was Much enthusiasm was also flawless. aroused by the work itself.

An important musical event was the performance by the two pianists and the orchestra of the Double Concerto in E Flat of Carl Philip Emanuel Bach. It is believed that this was the first performance of this work. No record of a previous performance in Europe exists, although the work is 200 years old. The concerto foreshadows the music of Haydn and the young Beethoven. The harpsichord idiom seems adapted to the pianoforte in many instances.

The Triple Concerto by Johann Sebastian Bach closed the program, and in this Arthur Shattuck joined Messrs. Maier and Pattison. The three, with the orchestra, gave a magnificent reading of the work.

The program also included Handel's Overture in D and Respighi's "Fountains of Rome."

The Thursday evening popular con-cert brought forward Hilda Hinrichs as 'cello soloist in the first of the solo appearances of the current season's winners of the Society of American Musicians' contest. She played the Saint-Saëns A Minor Concerto. Stock and Eric Delamarter shared the leadership of the program.

Hinshaw Engages Willard Sektberg to Lead "Impresario" Company

Willard Sektberg, pianist and coach, has been engaged by William Wade Hin-shaw as pianist and musical director for the company which will present Mozart's "Impresario" and other operas on tour next season. Mr. Sektberg has done practically all his work under the tutelage of Claude Warford, whom he has assisted in the productions of his operatic programs.

Name Judges for Glee Club Contest

Louise Homer, contralto Gilbert Gabriel, music critic on the New York Sun and Globe, and Walter Damrosch, conductor of the New York Symphony, will act as judges in the eighth annual intercollegiate glee club contest in Carnegie Hall on the evening of March 1. is the latest institution to enter its glee club for the contest.

Costume Recitals Have Come to Stay, Declares Amy Dorith, Soprano



Amy Dorith in One of Her Recital Costumes

CHICAGO, Feb. 16.—The costume recital is a permanent institution, says Amy Dorith, coloratura soprano, and she is putting her belief to the test in all-American programs this season.

"The wealth of real melody in American songs is surprising to those who have never dug into the mine of our song literature," says Miss Dorith. "For instance, there is the dainty Francis Hankingen collection of songs of the color Hopkinson collection of songs of the colonial period (1731-1791). These are very effective, especially when sung in colo-

nial costume.
"Then there are the familiar songs by Stephen Collins Foster, such as 'Come Where My Love Lies Dreaming,' 'Old Folks at Home,' which is probably the most popular song ever written, and 'Old Market Bernstein and ' Kentucky Home.' I am also including in my recitals several Kentucky and Tennessee mountain songs collected by Howard Brockway. These have real artistic value. The costume for this group is a plain gingham dress and sunbonnet, which give a touch of local color that attracts interest to the songs themselves. Then I am singing, of course, a group of contemporary songs, including some by Walter Goodell and Henry Purmort Eames.

"I find that the coloratura voice is regarded just as highly on the concert stage as in opera. It is the most agile and flexible of all voices, and the public likes pyrotechnics and fireworks. Because of the great number of chromatic scales that must be run and the unusual number of notes that must be uttered, a coloratura soprano must be more than others blest with an accurate sense of

"Costumes, either from the operas or from the locale and period of the songs sung, are great aids toward getting the message of the song across the foot-lights, however."

Miss Dorith was a pianist and a violinist before she became a singer. She gave her first piano recital at the age of seven years and was for several years a concert violinist. Then her friends urged her to train her naturally beautiful voice and take up a career as a singer.

Dupré Hailed in Washington Program

WASHINGTON, Feb. 16.—Marcel Dupre, organist of the Notre Dame Cathedral, Paris, appeared recently in his second recital at the home of Dr. and Mrs. Duncan McKim, and again held his audience spellbound by the dramatic power of his playing. He reached a stupendous climax in the Fugue of Bach's Passacaglia in C Minor and also made a fine impression in numbers by Widor, Franck, Brahms and his own Prelude and Fugue in G Minor.

by the Chicago Civic Opera, announced in Musical America on Feb. 2, is now officially confirmed. At the close of her present engagement in Paris she will go to Australia to sing with Melba's opera company. She will join the Chicago Middlebury College of Middlebury, Vt., the Paris Conservatoire under his direccompany in the fall. Alfredo Gandolfi CHICAGO CIVIC OPERA COMPANY Auditorium Theatre, Chicago

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AUXILIARY BRANCH TO AID FEDERATION

Past Presidents' Assembly Will Increase Strength of Organization

PEORIA, ILL., Feb. 16 .- The National Federation of Music Clubs looks forward to a material accession of strength in its constructive work through the existence of the Past Presidents' Assembly, an auxiliary branch composed of those who have held office as presidents of State federations, clubs, or other musical organizations. This assembly was founded at the Asheville Biennial in June last, with the object of welding into a compact fellowship all who have taken a leading part in music club activities throughout the United States.

It is desired in the establishment of this assembly to enlist the pioneers of musical progress in their respective com-

munities, that their zeal in public service may be utilized to add strength to the national body and to give signal recognition to these pioneers, whose courage and unremitting efforts, reaching back many years, are largely responsible for the present widespread appreciation and quick response to music throughout the country.

One of the important projects of the assembly will be to raise a national fund for scholarships for the winners of the Federation's Young Artists' Contests.

Mrs. William Arms Fisher of Boston is chairman of the Past Presidents' Assembly; Mrs. Fred. W. Abbott of Philadelphia, vice-chairman; Mrs. W. B. Nickels of Kansas City, Mo., secretary, and Lil-lian Birmingham of San Francisco, treasurer. A blue and gold pin has been adopted as the badge of the assembly. Charter members must be enrolled before June 1 of this year, but alumnae members may be enrolled at any time.

ance. Contestants shall either be Amer-

ican-born or naturalized American

citizens. This contest will close on Jan.

will be given on April 1, 1925, and the

pageant will be presented in the fall of

1925 in San Antonio, under the auspices

of the Tuesday Musical Club. Mrs. Clara Duggan Madison is chairman of

the committee, which also comprises

Mrs. Eli Hertzberg, president of the Tuesday Musical Club; Mrs. Fred Jones,

Alice Mayfield, Mrs. Osma F. Bordelon, Jr., and Louise Notzon.

Dallas, Tex., Hears Sousa's Band

with Nora Fauchold, soprano; Rachel

Senior, violinist; Winifred Bambrick,

harpist; John Dolan, cornetist; George

J. Carey, xylophonist; P. Meredith Will-

son, flautist; M. Kunkel, piccolo player

and Joseph De Luca, euphonium player

as soloists, were presented in matinée

and evening concerts on Jan. 39. The

band appeared at the Fair Park Coliseum on Jan. 30, under the local

management of Harriet Bacon Mac-Donald and Mrs. Wesley P. Mason. CORA E. BEHRENDS.

DALLAS, TEX., Feb. 16.—Sousa's Band

The decision of the Judges

Their program great enthusiasm. ranged from Mozart's Sonata in D to Three Pieces from "Mother Goose" by Ravel, and included also numbers by Raff, Schumann, Saint-Saëns, Dohnanyi-Maier, Arensky and Chabrier. Several encores had to be given.

MRS. H. A. LAWRENCE.

San Antonio Welcomes Norfleets

SAN ANTONIO, TEX., Feb. 16.—The Norfleet Trio, consisting of Helen Norfleet, pianist; Catherine Norfleet, violinist, and Leeper Norfleet, 'cellist, had an enthusiastic reception in a program sponsored by the Tuesday Musical Club, under the chairmanship of Mrs. Law-rence A. Meadows. The Tchaikovsky Trio in A Minor and numbers by Goossens, Quilter and Grainger were played, and Leeper Norfleet also contributed several 'cello solos.

GENEVIEVE M. TUCKER.

Sklarevski Re-engaged for Summer Course at Cornish School

BALTIMORE, Feb. 16.—Alexander Sklarevski, pianist and member of the faculty of Peabody Conservatory, who has achieved a fine success in his first season here, both as teacher and in two recitals, has been re-engaged for the summer master session of the Cornish School in Seattle next summer. He will also be heard in seven recitals. Mr. Sklarevski has also been engaged to make records for the Ampico.

Isa Kremer Finds Favor on Tour

Isa Kremer, balladist, now in her second season in America, has become an established favorite in many of the larger cities. She sang before a sold-out house in Chicago on Jan. 13, her program winning unstinted praise from critics and public. In Minneapolis and St. Paul she was also received enthusiastically. In Winnipeg, she gave two recitals in three days. Miss Kremer will be heard in recital in Carnegie Hall, New York, on the evening of March 9.

Beveridge Webster Takes Fontainebleau Post

The new prospectus of the Fontainebleau School of Music lists the name of Beveridge Webster as American managing director of the school. Webster, who was for many years head of the Pittsburgh Conservatory, is now a resident of Paris.

PORTLAND, ORE.—Recent programs in the municipal series were given by the choirs of various churches. The first concert, by the Sunnyside Congregational Choir, was conducted by Robert Louis Barron, with Gladys Morgan Farmer as organist. Otto Wedemeyer conducted the second, given by St. Mary's Cathedral and First Presbyterian Church choirs, and the accompaniments were played by Frederick W. Goodrich, organist, and Alice Genevieve Smith, harpist.—Pupils of Paul Petri lately appeared in song recital.

SAN ANTONIO, TEX.-Frank L. Reed of the University of Texas, Austin, lectured on polyphony before the Tuesday Musical Club, this being the sixth in his course on the "Fundamentals of Music." A program of Puccini music was given by Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Mrs. Irvin Stone, and Julien Paul Blitz, 'cellist; Mrs. Blitz, pianist, and William Paglin, violinist. A paper was read by Mrs. Stanley Winters. Mrs. Lewis Krams Beck also assisted. The program was planned by Mrs. Mattie Rees.

PIANISTS VISIT LONG BEACA

Leo Ornstein, Arthur Rubinstein and Ethel Leginska in Recitals

Long Beach, Cal., Feb. 16.—Three noted pianists appeared here recently—Leo Ornstein, Ethel Leginska and Arthur Rubinstein, and all were warm applauded. Mr. Ornstein's recital w given at the Municipal Auditoriu where he played an attractive program and had to give several encores and r peat his "Impressions of Chinatown This event was under the auspices the Fitzgerald Music Co. Mr. Rubin stein was presented by the Seven Ar Society, Kathryn Coffield, director, the Hotel Virginia. The large audien demanded many extra numbers. Mi Leginska appeared at the Municip Auditorium, her recital being one of the events of the Philharmonic Course, managed by L. D. Frey. Her "Crade Song" and "Dance of a Puppet," were repeated, and several other encores

Elizabeth O'Neil, pianist, pupil of Abby De Avirett, was heard lately at the Virginia Hotel in a short program, when Frank Swinnerton, English novel ist and critic, was presented by the Seven Arts Society. Miss O'Neil played with sympathetic understanding a Berceuse, and the Scherzo in B Flat Minor by Chopin. She recently returned from New York, where she coached with Edwin Hughes and Frank La Forge.

Dr. Sigmund Spaeth, on a recent visit, spoke on musical topics before the Assemblies at Polytechnic High School and Franklin Junior High School, before the Optimist Club, and at Fitzgerald Recital Hall, and was acclaimed by large audiences.

ALICE M. GRIGGS.

DALLAS, TEX .- Daisy Polk, soprano, and Reuben Davies, pianist, gave a recent recital at Stoneleigh Court, under the auspices of the Reuben Davies Club, and were received with marked favor.-Harold Kellogg of Dallas, baritone, who has been assisting Oscar Seagle at Schroon Lake the past two summer seasons is now in France with him and studying with M. de Reszké.

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Dallas Club Observes Anniversary of Schubert's Birth

DALLAS, TEX., Feb. 16.—The Schubert Choral Club recently observed the 127th anniversary of Schubert's birth with a concert including a number of his works, at the Adolphus Hotel. The club sang five numbers under the leadership of Julius Albert Jahn, with Myrtle McKay as accompanist. The soloists heard in the program included Pearl Calhoun Davis of Fort Worth, soprano; Katherine Buford Peebles, pianist; C. M. Saner, tenor; Mrs. LaRue Nelson, soprano, and Mrs. Parks Bennett, contralto. Maxine Valentine and Alice Knox Fergusson were accompanists.

CORA E. BEHRENDS.

McAlester Club Hears Program of Indian Music

McAlester, Okla., Feb. 16 .- An attractive program of Indian music was given by the music department of the McAlester Fortnightly Club recently, with Mrs. W. B. McAlester as leader. Mrs. McAlester is of Indian origin and her husband is one of the family for whom McAlester is named. The setting for this program was highly effective, and music by Kroeger, Dvorak, Cadman, Lieurance and other composers shared interest with an original dance by Mamie Ross and an address by Hampton

San Antonio Club Offers Prize for Pageant

SAN ANTONIO, TEX., Feb. 16.—A prize of \$500 for a musical pageant depicting the history of music from mythological ages to the present day is offered by the Tuesday Musical Club. The scenarios are to consist of descriptions of the action in each consecutive episode in this history, with appropriate music to illustrate each epoch. This music must be chosen from the works of representative composers. The pageant must not occupy more than two hours in perform-

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San Antonio Greets New Violinist SAN ANTONIO, TEX., Feb. 16.-Lo

Priore, Italian violinist, who has entered the United States by way of Mexico, played with marked success in recital at the St. Anthony Hotel recently under the management of J. P. Murrin. Vivaldi's Sonata in A and Viotti's Concerto No. 24 were included in a program played with refinement. Gabriel Zsigmondy was at the piano. GENEVIEVE M. TUCKER.

Dallas Hails Anna Pavlowa

DALLAS, TEX., Feb. 16 .- Anna Pavlowa and her Russian Ballet were enthusiastically greeted by an audience estimated at 1800 persons at the Fair Park Coliseum recently, under the local management of MacDonald and Mason. Mme. Pavlowa danced with great charm, and was admirably supported by her company, and by an orchestra conducted by Theodore Stier.

CORA E. BEHRENDS.

De Pachmann Plays in Salt Lake City

SALT LAKE CITY, Feb. 16.—Vladimir de Pachmann appeared at the Salt Lake Theater recently in a program of Chopin numbers and was received by an audience of moderate size with great enthusiasm. The recital was under the management of George D. Pyper. MARK M. FRESHMAN.

McCormack Visits Dallas

DALLAS, TEX., Feb. 16.-John Mc-Cormack, tenor, sang before a capacity audience at the Coliseum recently, and was assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, accompanist. CORA E. BEHRENDS.

Huntington Acclaims Maier and Pattison

HUNTINGTON, W. VA., Feb. 16.—Guy Maier and Lee Pattison, gave a two piano program at the City Auditorium on Feb. 6, for the third number of the Kiwanis Male Chorus series, Dr. A. I. Marple, business manager. This was the first appearance of these artists in this city, and they were welcomed with

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Interest Focussed on Strauss Novelty in Orchestral Week



HE week in the orchestral field, while offering comparatively little in the way of novelty, brought quantity enough to appease the

most voracious symphonic appetite. "first time in America" performance was that of the Strauss-Couperin Dance-Suite, by the Philharmonic, under Mr. Mengelberg's bâton. Siegfried Wagner was guest-leader with the State Symphony forces in a Wagner memorial program, leading the famous "Idyl" which bears his name. For the rest, while bringing a number of favorite soloists, the week's programs consisted largely of numbers tried and true, the performance of which brought gladness to consistently large audiences.

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Couperin à la Strauss

Willem Mengelberg is a mighty conductor, but as a maker of programs he leaves much to be desired. The Philharmonic program on Thursday evening of last week sadly lacked the cardinal quality of contrast. It began with Corelli's Concerto Grosso No. 8, and on the heels of this noble but slightly archaic score came a lengthy Dance-Suite in somewhat related style by Couperin-Strauss. Part two of the program began with Richard Strauss' early Serenade for Wind Instruments and closed with Liszt's "Les Préludes." The novelty of the evening was the Couperin-Strauss opus, which on this oceasion had its first performance in America.

The Corelli score must necessarily be passed over briefly. It is written for two solo violins and solo 'cello, with accompaniment of strings, harpsichord and organ. The violinists were Scipione Guidi (the concertmaster) and Bela Loblov; the 'cellist was Cornelius Van Vliet; Mr. Mengelberg himself played the harpsichord part at a grand piano transformed to approximate the tone of the older instrument, and conducted now and then from his seat at the keyboard; and Z. Kurthy played the organ part. The work was superbly played, although the number of accompanying strings seemed at times too many for the pur-

Strauss' Dance-Suite after François Couperin was described in the program notes as his latest production. It is a suite of eight dances drawn from the clavecin works of the great French composer, assembled and scored for a small orchestra. The latter, besides a modest number of strings and wood-winds, calls for two horns, one trumpet, one trombone, celesta, harp, glockenspiel and tambourine. For this performance Mr. Mengelberg doubled the number of violins, violas and 'celli called for by Strauss, and one felt that his action was a wise one. The pieces bear these was a wise one. The pieces bear these titles: "Entrance and Courtly Saluta-tions," Courante, Carillon, Sarabande, Gavotte, "Whirling Dance," Allemande, and March. They are, it is scarcely necessary to state, scored with supreme



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art and distinction, but whether they preserve or even approximate the chaste and beauteous spirit of the originals is a point seriously open to question. Often the arrangements seemed too sophisticated, too full of learning, too heavily charged with rich but opaque color. Strauss is a great master, a man who, as the saying goes, most thoroughly "knows his business." When he introduces instruments such as the trombone and celesta into a score of this character, it is doubtless for good and sufficient reasons. The effects he achieves thereby are undeniably charming; and, if he far too rarely evokes the delicate spirit of Maître Couperin, the music in its German dress is often graceful and delightful. The cembalo part was performed on the improvised harpsichord by Bernard Wagenaar, who cooperated excellently with the small and very choice ensemble under Mr. Mengelberg's bâton. The interpretation of the suite was invariably

smooth, refined and satisfying. The Strauss Serenade, with its Mozartian flavor, made pleasant listening, especially as it was finely performed. As for the "Préludes," Mr. Mengelberg's famous interpretation again seized and conquered the imagination. In this music the stocky Dutch leader rises to immense emotional heights; he heaps colors upon the brilliant canvas until his broad palette is scraped clean. What audience can resist such fervor and

Mengelberg Leads Tchaikovsky

Willem Mengelberg led the Philharmonic Society in sterling performances of Tchaikovsky's "Pathetic" Symphony, the "Nutcracker" Suite and the "Marche Slav" on Saturday evening at Carnegie Hall-performances which stirred the big audience to enthusiasim so demonstrative that the continuity of the symphony was interrupted by a call after the vivacious third movement, the members of the orchestra rising to their feet to acknowledge the tribute of applause, in which Mr. Mengelberg himself joined.

This third movement, with its exhilarating rhythms and its undercurrent of tragic meaning; the first, a picture of heroic struggle, and the finale in its setting of grim despair, were interpreted with manifest sincerity and commanding power. In the dainty charm of the "Nutcracker" dances Mr. Mengelberg was quite at home; and the orchestra, thoroughly responsive, played these with the utmost grace. The elusive lightness of the Fairy Dance, wherein the celesta was employed, the quaint figures of the Arabian Dance and the romp of the Mirlitons were particularly effective. P. J. N.

Thibaud with Philharmonic

Jacques Thibaud, the French violinist, was the soloist with the Philharmonic Orchestra on Sunday afternoon, Feb. 17, at Carnegie Hall, in two poignant and seldom-heard works which he played with finesse and distinction. In the Bach Concerto in E he displayed superb technique and an appreciation of the delicacy of the work. He was particularly effective in the Adagio of the Concerto. In Chausson's "Poème" Mr. Thibaud had an opportunity to exhibit a fuller, more impassioned tone and a sense of the dramatic. An audience aroused by the art and finish of his playing recalled him several times.

Willem Mengelberg conducted the orchestra in several more familiar works, the Beethoven Overture to "Leonore," No. 3; the Overture to Johann Strauss' "Die Fledermaus" and the same composer's Waltz, "Tales from the Vienna Woods."

H. M.

Mr. Walter's Schubert Admired

Bruno Walter led the New York Symphony in a remarkable performance of Schubert's Ninth Symphony in C Major, on Thursday afternoon of last week at

Carnegie Hall. The guest conductor of this splendid orchestra made the "heavenly length" of the famous symphony an almost continuous delight. Here is a work which for poesy, for nobility, for the quality of its workmanship, deserves to rank with the grand symphonies of Beethoven. Yet how comparatively few interpreters bring out the innumerable beauties which reside in its pages! Approached with love and understanding, it is a wellspring of beautiful thoughts; melody without end flows from these magic bars. Mr. Walter's interpretation had genuine temperament, had much of the very spirit of Schubert in its sensitive alternation of the delicate and the dramatic. He had the cooperation of an orchestra which observed his every behest with a promptness which was the result either of long rehearsal or of a kind of intuition, or of both combined. Except for certain rough qualities in the trumpets and trombones, it was a performance with few discernible

The remainder of the program brought two scores of more modern character in the form of Tchaikovsky's Fantasy-Overture, "Romeo and Juliet," and Strauss' great tour de force, "Till Eulenspiegel." The Tchaikovsky music was brilliantly and on the whole satisfyingly played. It had the vivid and dramatic quality so important in its conception, and if there was any fault to be found it consisted of an occasional tendency to sentimentalize what was already sentimental enough. The first announcement of the love theme, on the English horn, was a trifle too languorous for our taste, but on its reappearance it gathered pace and took on glowing warmth. The writer was unfortunately unable to remain for the Strauss performance.

B. R.

Zimbalist Aids N. Y. Symphony

The New York Symphony, giving its Sunday matinée concert under the bâton of its guest leader, Bruno Walter, on Feb. 17 at Aeolian Hall, had Efrem Zimbalist as soloist. That justly esteemed violinist was heard in Glazounoff's Concerto in A Minor, a work which, if memory serves, he introduced in this country on the occasion of his American début a dozen years ago. It is tawdry stuff, this concerto, and not even such fine and persuasive art as Mr. Zimbalist's can make it acceptable. Banal in conception, made of shoddy materials, with hardly a moment that is noble or distinguished, the best that can be said for such music is that it makes no pretence at intellectual depth.

Mr. Zimbalist played the work gloriously-if one may use the term in connection with such trivial matter as this concerto. His tone was full and charged with a romantic beauty that was irresistible. Technically as well his playing was remarkable, meeting fully the expectations of those familiar with his ripe and admirable art. He proved again that he is one of the most gifted masters of the bow now before the public. Storms of applause brought the artist back to

the platform many times after his solo. Mr. Walter and the orchestra began the afternoon with a most aristocratic interpretation of Mozart's great E Flat Symphony. It was a performance full of classic beauty—clear, spirited and justly infused with emotion. Two familiar master-works, the "Tristan" Prelude and Finale and the third "Leonore" Overture brought the program to a successful conclusion. The accompaniment given Mr. Zimbalist in the concerto should not be overlooked; it was capital in every respect, being finely adjusted and restrained.

Wagner Guest of "Statesmen"

In commemoration of the forty-first anniversary of the death of Richard Wagner, the State Symphony presented an all-Wagner program at Carnegie Hall on Wednesday evening, Feb. 13. Siegfried Wagner, who was the guest of honor, conducted the "Siegfried Idyl." Josef Stransky led the orchestra in the rest of the program.

Overtures and preludes from several of the Wagner operas made up most of the program. Beginning with the the program. Beginning with the "Faust" Overture, Mr. Stransky conducted with fine spirit the Overture to "Rienzi," the Prelude to "Die Meistersinger," the "Lohengrin" Prelude and

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[Continued on page 33]

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Capacity House Fervently Applauds as Jazz Invades Realm of Serious Music

EVERYBODY was there. Obviously it would have taken more than a mere snowstorm to keep the army of curious and faithful souls away from Paul Whiteman and his Palais Royal Orchestra's "first recital of typical American music" (to use the leader's own words), on the afternoon of Lincoln's Birthday at Aeolian Hall. The program and an elaborate program-book described the event as "an experiment in modern music," and to judge by the thunders of applause which met the brilliant efforts of the bandsmen and their master, the experiment can be counted a complete success in the popu-

Quiet Aeolian Hall was all dressed up for the occasion. Across the back of the stage, and partly obscuring the rows of organ pipes, stretched a large screen, stippled in gold and conceived in the advanced Longacre manner; while on either side toward the front, pasteboard pillars from the same exotic atelier shielded lanterns which threw beams of soft red and green lights upon the players. An upright piano brazenly flaunted its "innards," and horizontal members of the same family added the sheen of their polished surfaces to the ensemble. At the back reposed a whole armory of traps-tubes, celesta, drums, tam-tam, timpani, and smaller articles of refined noise.

In this curiously furnished laboratory the experiment was held, while a breathless audience which crowded the hall to its walls applauded each and every development with unconcealed joy. Mr. Whiteman's plan was in a manner of speaking historical. It began with an example of jazz as it was in its wild, bad days. This was the "Livery Stable Blues." A group of uninhibited young men armed with sundry instruments went through a number of contestions went through a number of contortions, made saxophones and trombones sob and shriek, told unmentionable secrets in accents of acid vehemence. It was exciting, and very stupid. Followed a demonstration of jazz in a more sophisticated stage, the number showing the thematic relationship between the "Banana" ditty and Handel's "Hallelujah" Chorus.

There is not sufficient space to trace the whole course of this unique program. It is hardly necessary to state that it exploited all the famous devices of jazz in triumphal fashion. All the subtle forms of syncopation, all the tricks of portamento, all the rare and often

ravishing timbres which are the peculiar contribution of jazz to instrumental art, were set forth with that smoothness, spontaneity and abounding virtuosity that have made the name of Whiteman and his orchestra famous on two continents. Before going on to the original contributions on the program, one may mention a semi-symphonic presentation of three tunes by Irving Berlin and of some standard pieces, among them Mac-Dowell's "To a Wild Rose." A warmly applauded contributor to the program was the popular composer, Zez Confrey, who played a few of his own rhythmic conceptions and gave an amusing reminiscence of a player-piano grinding out its dismal message in an ice cream

Two Original Contributions

Two composers wrote scores especially for the occasion-Victor Herbert, who contributed four brief and characteristic 'Serenades," and George Gershwin, wellknown in the field of musical comedy, whose offering was an original "Rhap-sody in Blue" for piano and jazz orches-The Herbert pieces are richly melodious and are scored with that uncanny art for which this composer is celebrated. They are entitled, respectively, "Spanish," "Chinese," "Cuban" and "Oriental." Played with superb finish and elan, they were uproariously applauded, and Mr. Herbert, who was seated in a box, was obliged to bow several times before quiet could be re-

Mr. Gershwin's work is along different lines. It purports to be a serious and quasi-symphonic treatment of ragtime themes, an application of the jazz idiom to the principles of musical art. Mr. Gershwin is partly successful in this novel and ambitious task. His thematic material has a certain vitality, a verve and an occasional freshness which show its creator to be possessed of a genuine latent talent. But he has essayed, one fears, what is a well-nigh impossible undertaking. Even supposing that his technical equipment were equal to the developing in a true and gen ne fashion of thematic material, which means the ability to extract the last drop of significance from a musical subject, it is more than questionable whether jazz-themes are susceptible of such treatment. He has undoubtedly an unusual rhythmic sense, and the orchestration of this score had moments of high originality, humor, and brilliance; but his wings are scarcely sturdy enough for such extended flights. Five years or so of serious study and absorption of genuine music might pos-

sibly transform Mr. Gershwin into a significant American musical temperament. At present, his work is only interesting for the flashes of promise that at intervals illuminate it. trinsically, this Rhapsody is unimportant. Mr. Gershwin played the solo piano part with that peculiar and dazzling technical skill which seems to be inborn in certain celebrities of Tin-Pan Alley. He was given a tremendous ovation.

One should not neglect to mention the astonishing performances of Ross Gorman, who in a symphony orchestra would be called the concertmaster. This young virtuoso does things with reed instruments of every size, shape and color which are positively breathtaking.

The concert proved, if it proved anything, that jazz is definitely out of the jungle stage; that it can make, and has made, a signally important contribution to the art of scoring for small ensembles; that it is easy and even fascinating to listen to—in homeopathic doses; that its attraction resides in

qualities almost exclusively external For there is nothing noble, moving, or dignified about this particular form of music. It is simply immensely clever effervescent, and for the moment sting. lating. Back of it all, so far as the present writer is able to discern, les nothing of significance, nothing eloquent and fine, nothing that nourishes the imagination. In a sense this concert was a disappointment, for it showed that, even technically, jazz is a feeb growth than some of us had believe Its much-touted counterpoint falls to shreds alongside the pages of a genius a Bach, a Strauss, a Stravinsky. Whether it is "American," is a matter of opinion. Certainly it represents very fait fully the tiny segment of America whi lies between Forty-second and Fiftieth Streets, Broadway. Yet that is not precisely the whole of America, or its better

The great popular success of this concert has, it was announced, impelled Mr. Whiteman to repeat his experiment on the afternoon of March 7.

New York Concerts and Recitals

[Continued from page 27]

The resonant tone and facile technic of Horace Britt, 'cellist, and his grace in expression, found free scope in an Intermezzo by Lalo, a Spanish Dance by Granados, Henry Hadley's "Autumn Twilight," and other numbers. Mr. Britt played fluently, and with a fine legato style, and had to give a number of encore-pieces. The accompaniments were tastefully played by Imogen Peay and Ruth Muzzy Conniston.

Sara Sokolsky-Freid Plays

Sara Sokolsky-Freid, who on several occasions in the past has given proof of her artistic prowess, gave a piano recital in the Town Hall on the evening of Lincoln's Birthday. With technical fluency and admirable spirit and expressive power, Mme. Sokolsky-Freid played a taxing program which began with the Bach-Tausig Toccata and Fugue in D Minor and included the great Fantasie in C Major, Op. 17, of Schumann, a Chopin group and contrasted pieces by Haydn, Gluck-Friedman. Paradies, Kiesewetter, Albeniz, Granados, Rozycki and Liszt. The artist was greeted with much enthusiasm.

Robert Naylor in Recital

Robert Naylor, American tenor, was heard in the Town Hall on the evening of Feb. 13, in a program the major part of which was in English, though it included "Una Furtiva Lagrima" from "L'Elisir d'Amore" and "M'Appari" from "Martha" as well as two very lovely songs in Spanish by Alvarez. The program itself was unconventional and not all of it of the highest interest, but it was effectively sung. Mr. Naylor's voice is a pleasant one in quality and is

well handled into the bargain. Mrs. Beach's "The Year's at the Spring" in the first group was particularly well sung, and the Donizetti aria which came next proved Mr. Naylor's ability in pure cantabile. The Alvarez songs, "Cantares" and "Pesares," were excellent, their characteristic rhythms being well brought out and the songs as a whole given in true Spanish style. The penultimate group of Irish songs were good if somewhat light, and Mr. Naylor's clean diction made them clearly understood. The "Martha" aria closed the program and there were numerous recalls both here and between the groups. The audience, which was one of good size, was very appreciative throughout the recital. Gordon Laidlaw played excellent accompaniments.

Rosa Low's Début

Rosa Low, soprano, gave her first recital in Aeolian Hall on the afternoon of Feb. 14, with Coenraad Bos at the piano. Miss Low began with Caccini's "Amarilli" and Durante's "Danza, Danza," both of which songs are being overworked this season, and then sang an aria by Lully, ending her first group with a charming Gavotte, "Viens with a charming Gavotte, "Viens Aurore" arranged by "A. L." (who, by the way, was the mother of Liza Leh-mann of "Persian Garden" fame). Some songs by Schumann and Brahms followed, and then a well-chosen group in French by Szulc, Grovlez and Sibella. The final group included Hungarian folk-songs by Arpad, "Thistledown" by Beecher and three children's songs by Besly.

Miss Low's singing has much charm. The voice is light in texture, and she has the good sense not to attempt to force it beyond its capabilities. This, together with the fact that it is exceedingly well placed, makes the result most agreeable. Though the singer lacks as yet the interpretative finesse that only long experience can bring, she has the feeling of differentiation of mood which is a necessity for the concert artist. Experience will do the rest. The audience demanded a repetition of Grovlez' "Guitares et Mandolines" and after Sibella's "() Bimba, Bimbetta" an encore had to be J. A. H.

Miss Palesti Makes Bow

A first American recital by Marica Palesti, Greek soprano, who is said to have sung at the Moscow Opera in prewar days, was given at the Town Hall on Thursday evening of last week. Michael Feveysky, pianist, who was heard as conductor in New York with the Russian Opera Company several years ago, appeared as co-artist, playing a "Royal Elegy" for piano by Rachmaninoff and acting as accompanist.

Miss Palesti is a singer of operation methods, who achieves pleasing effects by a powerful and expressively managed voice and a personality of considerable magnetism. She began her program with arias from "Ernani," "Madama Butterfly" and "Hérodiade." Her tones were of considerable fullness and warmth, despite a slight tendency to vibrato. A second group brought a somewhat oddly assorted trio embracing Arthur Penn's "Just to Hear You Whisper"—the only English work of the evening!—Gound's "Au Printemps" and Tcherepnin's "San Angelo di Aspro." The last brought much applause, and the singer gave as encore Puccini's "Vissi d'Arte," sung in Greek. Of great-

[Continued on page 35]





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Débuts, Farewells and Revivals Make a Memorable Week at Metropolitan

THE Metropolitan's fifth performance of "Tannhäuser" this season, on Toursday night of last week, held a number of interesting details. Jeanne Gordon appeared for the first time on any stage as Venus (though she has sung the rôle in concert); Friedrich Schorr made his initial appearance with the company as Wolfram and Curt Taucher enacted his first Tannhäuser of the season. It was also Maria Jeritza's antepenultimate appearance this year.

Very naturally, Miss Gordon and Mr. Schorr were the focal points of the evening. Miss Gordon's singing is too well known to require extended comment. She fully realized all the vocal possibilities of the part and sang the little phrases of enticement in the first scene with delightful unction. Injudicious cutting of this scene has reduced it to an almost irreducible minimum, and much of Venus' best music has been lost in favor of much that is dull in the succeeding acts; but what was left was deightfully given. Miss Gordon looked entrancing and every inch the Greek

Mr. Schorr sang with delightful smoothness, his fine voice being heard to perfect advantage, especially in the Evening Star." He is a decided acquisition in the organization.

Mme. Jeritza was welcomed with sporadic applause on her appearance, rapidly "shooshed" by the initiates of the Wagner ceremonial. Her "Dich, Teure Halle," was well sung, and she was a feast for the eye. Mr. Taucher, after a somewhat unimpressive start, sang exeedingly well, and what was left to him of the "Romerzählung" was delivered in excellent style. The remainder of the cast included George Meader, Carl Schlegel, Max Bloch, Louis D'Angelo, Raymonde Delaunois, Grace Anthony,

Minnie Egener, Nanette Guilford and Charlotte Ryan. Mr. Bodanzky conducted. J. A. H.

"Anima Allegra" Revived

The season's first performance of "Anima Allegra," Franco Vittadini's genial domestic idyl with Spanish setting, was given at the Metropolitan on Wednesday evening of last week. The work provides considerable opportunity for Lucrezia Bori to display her beautiful voice and fascinating personality in the part of the vivacious Consuelo, who by her radiant presence transforms the stately gloom of Donna Sacramento's household. Although it calls forth not the subtlest of Miss Bori's art, the artist sang well throughout.

Giacomo Lauri-Volpi was again heard as Pedro, the scion of the house, who falls captive to his cousin's charms. His powerful and effective upper tones won the favor of the audience, and his serenade at the end of Act I was finely sung. Kathleen Howard, as the stately dowager, again gave of her best character acting, and her singing was consistently excellent. Adamo Didur as the crusty major domo, Don Eligio, tended to overact a trifle, though the scene in which the ingenuous Consuelo reduces him to tears received loud evidences of approbation. His singing was genuinely ef-

The comedy palm, however, went to Armand Tokatyan for his grotesque and mischievous portrait of Lucio, whose flycatching during the evening prayer brought disastrous results. Nanette Guilford was a newcomer in the subsidiary part of Coralito, doing her "bit" well. Others in the cast were Grace Anthony, Marion Telva, Louise Hunter, Angelo Bada, Millo Picco, Italo Picchi, Rafaelo Diaz and Paolo Ananian. The score, consistently melodious and of extreme harmonic simplicity, proved again effective in the animated second act, depicting the gypsy encampment as conducted by Roberto Moranzoni. Sprightly dances by two members of the ballet enlivened this scene.

R. M. K.

On Baron Scarpia. Mr. Moranzoni conducted.

W. S. E.

Double Bill on "Popular" Night

Pay Tribute to Montemezzi

There was another Montemezzi night at the Metropolitan on Friday. composer was on the eve of sailing for Italy, and an audience thrilled by the music of "L'Amore dei Tre Re" called him forward to bow again and again after the second act. It was one of those rare occasions when a wave of enthusiasm seizes staid subscribers and earnest standees alike. There was no gainsaying the magic of the golden score on this night. It was an extremely fine performance, Roberto Moranzoni conducting with fervor and the singers giving their best.

Lucrezia Bori's Fiora has become more feasible, a creature who conforms more to Benelli's text. The once pale lily has put on exotic hues, and consequently the characterization has grown in strength. Beniamino Gigli did some exquisite singing as Avito, and, moreover, he acted in a manner that carried conviction. With Miss Bori he gave a memorable performance of the great love scene, and, after the dramatic climax, he lent enchanting tone to his phrases of lyric calm. Giuseppe Danise is all that a Manfredo should be. Again this capital singing actor brought all his art to his task. The last poignant episode in the crypt was movingly played. José Mardones has accustomed his audience to his excellent portrayal of *Archibaldo*. With all the assurance of his vocal gifts he gave life to the "Italia" aria, and in the stress of the scene on the battlements he acted with thrilling force. Angelo Bada was excellent as usual in the part of Flaminio, and the minor parts were allotted to such capable members of the company as Giordano Paltrinieri, Phradie Wells, Laura Robertson, Henriette Wakefield and Merle Alcock. This was the second "Tre Re" of the season. Such a masterpiece deserves many more per-

Caruso Memorial Performance

For the benefit of the Caruso American Memorial Foundation a special matinée was given on Friday of "Cavalleria Rusticana" and "Coq d'Or," Mme. Galli-Curci making her last appearance of the season with the company in the latter work. The cast of "Cavalleria" included Rosa Ponselle, Marion Telva, Giacomo Lauri-Volpi, Millo Picco and Henriette Wakefield. Roberto Moranzoni conducted. In "Coq d'Or" the singing parts were assumed by Mme. Galli-Curci, Adamo Didur, Kathleen Howard, Rafaelo Diaz, Louis D'Angelo, Pietro Audisio, Vincenzo Reschiglian and Marcella Roeseler. The pantomime was enacted by Rosina Galli, Alexis Kosloff, Florence Rudolph, Giuseppe Bonfiglio, Ottokar Bartik, Isador Swee and Domenico Da Re. Giuseppe Bamboschek conducted. The performance very nearly had to be abandoned on account of an indisposition from which Rosina Galli was suffering. In spite of an operation on her foot, Miss Galli went through her part rather than necessitate a change in the bill. A feature of the afternoon was the presence in one of the parterre boxes of Gloria Caruso, the small daughter of the late tenor, with her mother, now Mrs. E. A. Ingram. J. A. H.

"Roméo et Juliette"

Gounod's "Roméo et Juliette," with Amelita Galli-Curci in the rôle of the lovelorn heroine and Armand Tokatyan as Roméo, was the opera on Monday evening. Edward Johnson was originally cast for the hero's part, but illness kept him out of the cast, thus affording Mr. Tokatyan another opportunity to show his mettle, an opportunity which he promptly embraced. Mme. Galli-Curci sang with all her familiar art and purity of tone and stirred the big audience to long-continued applause. Léon Rothier was impressive as Friar Laurent, Raymonde Delaunois sang Stephano and Gustav Schützendorf Mercutio. Louis Hasselmans conducted.

Jeritza's Final "Tosca"

Mme. Maria Jeritza made her final appearance for the season as *Tosca* on Saturday afternoon. The popular prima donna was applauded fervently, and at the conclusion of the performance accorded a royal demonstration by the great throng. Her farewell appearance this year was scheduled for the following Monday afternoon. Mario Chamlee, the Cavaradossi, sang in his best style and deservedly shared in the applause. Antonio Scotti was in his famous rôle

Double Bill on "Popular" Night

Raoul Laparra's two-act thriller of darkest Spain, "La Habanera," was re-peated on Saturday, "popular" night, again bracketted with Riccitelli's diverting and inconsequential "I Compagnacci." Mr. Danise was once more the unhappy protagonist, Ramon; Mr. To-Raymonde Delaunois essayed the rôle of Pilar with admirable results and Léon Rothier again enacted the Father impressively. Mr. Hasselmans conducted. In "Compagnacci" Mr. Gigli repeated his brilliant and vocally beautiful characterization of the hero, Baldo: Frances Peralta was Anna Maria, Mr. Schützendorf was again Bernardo, Mr. Didur the lively Monk and Mr. D'Angelo Noferi. The remaining rôles were again in familiar and capable hands, and Mr. Moranzoni's bâton gave pace and sparkle to the music.

Sunday Night Concert

Mieczyslaw Münz, pianist, was the guest artist at the Sunday night Metropolitan concert. He played with brilliancy and fine expression Liszt's Piano Concerto in A and a group of solos by Chopin and Dohnanyi. Other soloists were Mmes. Mario, Sabanieva, Gordon and Guilford, and Messrs. Diaz, Mar-dones and James Wolf. The orchestra was led by Mr. Bamboschek.

Orchestral Events of the Week in New York

[Continued from page 31]

the Prelude and "Love-death" from "Tristan and Isolde," to the obvious delight of a capacity audience.

Siegfried Wagner was given an ovation by the audience and the orchestra as he rose to conduct the "Siegfried Idyl." Mr. Wagner conducts simply, marking time with both hands. His interpreta-tion of the "Siegfried Idyl" was adequate but not particular, audience applauded with fervor.

H. M. quate but not particularly moving. The

State Symphony Matinée

The State Symphony, under Josef Stransky, gave a concert in the Metropolitan Opera House on Sunday afternoon as one of its regular series. The orchestra played the Schubert "Unfinished" Symphony, Smetana's Symphonic Poem, "Ultava," and Berlioz' arrangement of the "Rakoczy" March. There were two soloists, Bronislaw Huberman, violinist, who played the Mendelssohn E Minor Concerto, and Anton Bilotti, pianist, whose contribution ton Bilotti, pianist, whose contribution was Liszt's "Dance of Death."

The orchestra's best playing was in the Smetana work, which was given with delightful finesse. Its Slavic rhythms were bewitching. Mr. Huberman played the familiar concerto most effectively, especially the poetic second movement, and was the recipient of prolonged applause. Mr. Bilotti wasted some exceedingly fine playing on one of Liszt's most tiresome pieces. His technic was scintillating, and what there was of poetry in the number he brought out. He was loudly acclaimed.

"Le Roi de Lahore" to Have Première

Massenet's "Le Roi de Lahore," the ninth of Mr. Gatti-Casazza's novelties and revivals scheduled for the season, will have its New York première on Feb. 29. Louis Hasselmans will conduct and the leading rôles will be assumed by Delia Reinhardt, Merle Alcock, Giacomo Lauri-Volpi, Giuseppe De-Luca, José Mardones and Léon Rothier. The settings, which are of unusual magnificence, are after designs by Boris



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Works by Americans Head Publisher's Lists



NEW SUITE of piano pieces by Blair Fairchild, entitled "En voyage" (Paris: A. Durant et Fils), is of no little moment. The adherents of nationalism in music would certainly find no reason to class Mr. Fairchild among American composers. His music is essentially French, bespeaking the environment in which he has spent the greater part of his artistic life.

Certainly he possesses unusual talent and an active imagination, combined with a skill and finesse that are the fruits of long experience. He has absorbed the very essence of Debussy and the Impressionists and his shades of piano tone color are multitudinous.

'En voyage" concerns itself largely with American scenes, painted in French colors. The eight numbers contained in the volume are severally entitled "Le bateau," "En mer," "Le train," "Soir d'été aux environs de Chicago," "Près d'un lac dans le Wisconsin," "Dans les bois à Pointe-au-Pic," "Paysage d'été au Canada" and a Toccata—"Promenade à cheval à Long Island." There is much delightful music in these pieces; very modern music, to be sure, but, for the most part, entirely intelligible and evidently sincere. There is a tendency at times, perhaps, to spin the ideas out too far, causing them to lose something of their fine-drawn effectiveness, but as a whole it is undeniably far more interesting than most of the contemporary music of this genre.

Five Songs by A group of five recent songs, all agreeably melodious, contains "Memory's Harbor," by Robert Coverley, a popular composer already well known to singers. This number is published in two keys, for high and medium voices, and has a violin obbligato. It possesses dignity and sustained interest. Dagmar de Corval Rybner's "Six Purple Violets" is for the same voices, and, while it is not in as serious a vein as most of Miss Rybner's compositions, it is distinctly attractive, save, perhaps, for the last bar but one, which is rather out of the pic-ture. Samuel Richard Gaines' "My Flower of Life" is a ballad of a superior kind and should be popular. Janet Grace's "Deep in the Night," for high voice, is short and well wrought, a sustained melody leading to a broad climax. The last song in this group (Oliver Ditson Co.) is a song for men, by William Stickles, entitled "The Open Road." It has a virile rhythmic swing about it and will be found effective.

Ralph Cox has written

a smooth-flowing and

Songs by Contemporary Americans

pleasantly tuneful song in his "Brown Birdeen," a setting of a poem by Fiona MacLeod (The Arthur P. Schmidt Co.). The accompaniment is based on a simple arpeggio figure that is used throughout, but in the Allegretto tempo it does not become monotonous. There are two keys. Among other issues from the Schmidt press there is a song by John W. Met-calf, entitled "The Song of Life," also for high and low voices, in which the composer writes in a broad and rather dramatic manner, not without considerable vocal effect. G. A. Grant-Schaefer contributes two singable melodies: "The Hidden Violet" and "Your Voice I Hear"; the former a charming little encore song and the latter a limpid, attractive fancy. These are printed in two keys, as is Laura S. Innis' "My Riches," which is also in the class of the encore song. F. Leslie Calver's "Sunset Spell" is fashioned along traditional melodic and harmonic lines.

Four Valsettes and a Berceuse for Piano

Stépan Esipoff's "Four Valsettes," arranged without octaves (London: W. Paxton & Co.), are well written but thoroughly

conventional, bordering on the commonplace. Their chief virtue lies in the fact that they are thoroughly pianistic. J. Stuart Archer's "Berceuse" is quite attractive. The composer has carried out his idea nicely and there is considerable variety and well-sustained interest.

New Issues in the Harvard Glee Club

Many excellent choruses, ancient and modern, have been added to the already long list of publications in the

"Harvard University Glee Club Collection" (E. C. Schirmer Music Co.). The new titles are "Hallelujah Chorus," from "Mount of Olives," by Beethoven; "Song from Ossian's Fingal," by Brahms; Josquin Des Pres' Motet, "Tu pauperum refugium"; the "Chorus of Camel-drivers" and "Far O'er the Bay," by César Franck; "Cantate Dimoni," by Hans Leo von Hasler; a Madrigal by Thomas Morley, entitled "Fire, Fire, My Heart"; Palestrina's "Tenebræ factæ sunt"; Sullivan's "How Sweet the Answer Echo Makes"; "Arise, O Ye Servants of God," by Sweelinck, and John Wilbye's Madrigal, "Adieu, Sweet Amarillis." All these numbers, with one average of the control of the servants of God," by Sweet Amarillis." All these numbers, with one exception, have been arranged by Dr. Archibald T. Davison, conductor of the Harvard Glee Club, and, needless to say, they are skillfully done. This whole series, which has now reached something like the eightieth number, is a remarkable collection of choruses for male voices, worthy of the fine organization for which it is being compiled.

Three- and Four-Part Songs for Women's

Many good numbers have been added to the literature for women's voices in the last few Of these two are in four parts: "Six

Weeks Old" and "The Fairies' Dance, by Gustave Ferrari, delightful and skillfully wrought numbers. Among the arrangements for three-part there are "Impatience," by S choruses there are "Impatience," by Schubert; "The Fairies' Revelry," by Gabriel-Marie—this is a choral version of "La Cinquantaine," made by Shirley Dean Nevin-"Were You There?" and "Oh, When I Get to Heaven," two spirituals harmonized by Charles Fonteyn Manney and reviewd in these columns when they were published in the solo version;
"On Song's Bright Pinions," Mendelssohn; "A Minuet at Marly," founded on
Beethoven's Minuet in G. There is also
a delicious little melody by Charles Huerter. entitled "Pirate Dreams. From the same press (Oliver Ditson Co.) come arrangements for three-part chorus of "Cradle Song" and "Stars of Radiant Night," by N. Tcherepnin; a Ballade, "The Sleeping Princess," by Borodin, and "Love Song," by Josef Hellman, made by Victor Hamiltonian Hollman, made by Victor Harris.

Anthems for the Church Service

"Suffer Little Children to Come Unto Me," by Albert J. Holden, a four-part chorus for

mixed voices (G. Schirmer), is an easy, tuneful anthem, particularly appro-priate for Children's Day. "Schmidt's Collection of Short Anthems and Re-

sponses" (The Arthur P. Schmidt Co.), contains in all twenty-five anthems, most of them short, by twenty-two composers. They are all for general use and evidently designed particularly for small choirs of amateurs. At the end of the book there are settings of the Gloria by Gounod and Charles P. Scott. The latter has also furnished a setting of the Lord's Prayer, Nunc Dimittis, two Benediction Hymns and five Amens.

Under the title of "Old Old Tunes for Young Pianists Tunes for Young Pianists," Earl Victor Prahl has brought out his Third Piano Book in the "American Academic Series" (Carl Fischer). This volume introduces the pupil to the easier classics, and the introduction is made through such composers as Handel, Bach, Schumann, Tchaikovsky and Pergolesi, with many good folk-tunes thrown in for full measure. It can be highly recommended.

Songs and Piano Pieces for the Young Parents and teachers who wish to instil a love of good music into very young children, thereby creating a

taste for the best that will continue throughout their life, have a wealth of material from which to select, both vocal and instrumental. Among the good things in this line that have recently come to hand there is a volume of songs, entitled "The Doodle-Bug Book," by Mary B. Ferris (Harold Flammer), that is delightful. Miss Ferris is evidently the author of the words as well as the composer of the settings, and in both tasks she displays imagination, cultivated taste and a keen appreciation of what appeals to the child. The songs are easy to sing and play, yet they have real musical interest and fit the little poems nicely. There are an even dozen songs in the book, and the titles furnish an idea of the subjects: "Doodle-Bug,"
"Morning," "Little Brown Nut," "The
Sandman," "The Goblins," "Playing
Lady," "The Picnic," "Bunny's Paint
Pot," "Little Lamb," "The Cow," "The Christmas Man and "Pickaninny Bed-time Song." The pen and ink illustra-The pen and ink illustrations and decorations—presumably by Lyle Justis, whose name is in the corner of the first one, though there is no formal acknowledgment of the artist-are

of unusual interest, and the general get. up of the book is a credit to the pib-

A volume on much the same lines, this time for the young pianist, is Harry Rogers Pratt's "Circus Sketches" (Composers' Music Corporation). For the too, there are diverting full-page and ink sketches by Helen Forbes Movaine. It opens with a Ballyhoo, in ing all and sundry to come and see greatest show on earth, including "Loing Around," "The Steam Callion "March of the Funny Policemen,"
"Midgets' Waltz," "Through the Silvery
Hoop," "Marionettes," "The Weeping
Clown," "The Singing Donkey," "The
Dancing Horse" and "The Hungry Lion" —a list of attractions not more varied than the music itself. The pieces are for second and third grade pupils.

Two Ballads "My Dearest One," of Old Type Robert W. Wilkes, and "Just Play Make-Believe," by Kathryn Donart-Webster (G. Schirmer), are two ballads of the good old type that still draws many an honest tear. In both instances the music fits the words admirably.

SISTINE CHOIR IN CANTON

Cameron McLean Heard in Recital-Glee Clubs Give Program

CANTON, OHIO, Feb. 16.—No musical event in some time has attracted so large an audience as the Sistine Chapel choir in its first appearance here before the holidays. The choir made a return visit here before another crowded audience on a recent Sunday.

The last concert in the Canton Woman's Club series was given by the Scotch baritone, Cameron McLean, before an appreciative audience. This fore an appreciative audience. was the first season for this series of concerts, and it was a financial success, the musical director of the club reports. The American Legion and Nazir Grotto Glee Club in conjunction gave a

concert at the Auditorium on Jan. 31. Nicholas Mulinos, tenor, assisted by Inez Harwood, pianist, and Herbert Kline, violinist, gave a recital at Music Hall. R. L. MYERS.

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New York Concerts and Recitals

[Continued from page 32]

t interest were Russian numbers, two ias from Tchaikovsky's "Oprichnik," he same composer's "None but the lonely Heart," and three songs by achmaninoff, which were done with notional fervor and eloquence in gradation of the voice. Encores followed.

Bernard Kugel in Recital

Bernard Kugel, violinist, was heard in first formal recital at Aeolian Hall Thursday evening of last week. The nineteen-year-old player is a product of Brooklyn Music School Settlement and has previously been heard as soloist with orchestra in New York. The arshowed some conspicuously good qualities. His tone is vibrant, and under generally adequate technical control. He ays with spirit and with apparently a en sense of musicality.

Lyell Barber was an outstanding colaborator at the piano in Grieg's Sonata in C Minor, which contains tunes of folk suggestion. Glazounoff's Concerto in A Minor was a substantial number and displayed Mr. Kugel's smoothness of style and felicity in the production of harmonics and manipulation of scale passages. Future ripening of the violinist's art may bring interesting gifts to light. He played also two groups of shorter pieces, including a Beethoven Romanza in A Minor, Auer's arrange-ment of Schumann's "Vogel als Prophet," and works by Dvorak-Kreisler, Sarasate, Moszkowski and Vecsey.

Adler and Chartier Heard

Flora Adler, harpist, assisted by Louis Chartier, baritone, was heard in recital in Aeolian Hall on the afternoon of Feb. 15. Miss Adler, who showed herself a complete master of her instrument, played pieces by Pierné, Debussy, Renié, Tournier, Daquin, Rameau and Godefroid. Mr. Chartier sang the Monologue from "Andrea Chenier" and song-group by Mrs. Beach, Pelletier, Buratti-Hahn and Tiersot. Miss Adler's



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KANSAS CITY "LITTLE SYMPHONY"

N. DE RUBERTIS, Conductor ANNA MILLAR, Manager 500 Lillis Bldg., Kansas City, Mo. playing of Henriette Renié's "Marche Funèbre" and Pierné's Impromptu Ca-price, which began the program, was especially applauded. The Daquin 'L'Hirondelle" was well given, and Rameau's "Les Tendres Plaintes," which followed, was also a fine bit of atmosphere of the Seventeenth Cen-

Mr. Chartier's voice, always a lovely one, seems to be improving still fur-ther. His use of it is as nearly perfect as one is apt to hear, and his diction both in English and French is of unusual clarity. The audience appreciated his singing to the extent of giving him a great deal of applause and demanding a repetition of the Buratti-Hahn "La Barchetta." J. A. H.

Bruno Huhn Club Makes Bow

The Junior League Players' Glee Club gave its first public concert on Friday, Feb. 15, at the Engineering Societies' Auditorium, with Armand Tokatyan, tenor, and Ellen Dalossy, soprano, both of the Metropolitan Opera Company, and C. Lambert Heyniger, bass, as soloists. The club, which was founded about a year ago and is composed of young society girls and matrons, was conducted with fine authority and musicianship by Bruno Huhn. The chorus displayed excellent tonal quality and sang with precision and good shading.

Among the numbers given by the club, all sung in English, were Rossini's "Carnovale," Gabriel Pierné's "In Fair Seville," which had to be repeated; Colin Taylor's "The Desire," and S. Coleridge-Taylor's "From the Green Heart of the Waters." Miss Dalossy and Mr. Tokatyan, accompanied by Giuseppe Bamboschek, sang duets from "Manon" and "Carmen." Mr. Heyniger gave Geehl's "For You Alone," "On the Road to Mandalay," "Top o' the Mornin," and, as an encore a song by Bruno Huhn. Club Trio, composed of Mrs. Ruxton, Mrs. Mahli and Mrs. Ogillvie, sang Colin Taylor's "Dream Pedlary" with charm and feeling. The accompanist for the club was Carroll Hollister.

John Carroll's Recital

John Carroll, baritone, proved himself a singer of temperament in an artistic program at the Threshold Theater on Feb. 15, when he was ably assisted by Olive Robertson as accompanist. Mr. Carroll, who sang in fluent style, and with particularly clear articulation, used a voice of full volume with telling effect in Schumann's "Two Grenadiers" and Fourdrain's "L'Isba en Flamme," and showed his appreciation of the nuances in Ferrari's "Miroir" and Staub's "L'Heure Silencieuse," both sung with admirable taste. The "Pilgrim Song" of Tchaikovsky was given with fine declamatory spirit, in a group which had excellent contrasts in Bainbridge Crist's "Mistletoe" and John Ireland's "Sea Fever." Handel's "Where'er You Walk," Liszt's "Du Bist wie eine Blume," Grieg's "Dream," and numbers by Pasiello, Pergolesi, Leoni, Fox and Frances Allitsen were also included in a program which excited a large audience to pronounced enthusiasm, and led to several encores.

Amherst Music Clubs

Preparatory to a tour of the Eastern Coast, the Amherst College Musical Clubs gave a concert at the Ritz-Carlton

FRANCES



"Slender and graceful, dressed in a quaint dress of turquoise blue taffets whose hoopskirt was trimmed with festoons of tiny pink rosebuds and lace, a lace fichu around her neck, her face framed with cunning brown curis, and holding in her hands a small nosegay in a paper frill, she seeemed to have stepped from an old-fashioned daguerrectype. Little folks and grown-ups were fascinated by her interpretations of the child-songs. Her tone qualities were pure and even, and were sustained throughout the program, her enunciation was precise, and her manner was one of natural ease and intimacy with her audience."—Harrisburg (Pa.) Patriot.

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Hotel on Friday, Feb. 15. The program, which included several new features, was presented by the Amherst Glee Club and the Amherst Mandolin Club, which was augmented by several other instruments.

Beginning with "Lord Geoffrey Amherst," the college song, by the combined clubs, the program included, as special features, a new song, "Jolly Good Ale," written by Charles W. Cobb, professor of mathematics at Amherst, effectively presented by the Glee Club, and "Peter Gink," a burlesque based on the "I Gynt" Suite, by the Mandolin Club. a burlesque based on the "Peer

Maintaining the reputation held by the Amherst Musical Clubs for half a century, the Glee Club, under the leadership of H. E. Rogers of Minneapolis, gave a stirring performance of Burleigh's "Deep River." The Mandolin Club, conducted by L. L. Hall of New Rochelle, played Schertsinger's "Marcheta" and Finden's "Kashimiri Love Song," with much spirit. The program ended with "To the Fairest College," by the combined clubs.

Jeffrey John Archer Amherst, Viscount

Holmsedale, a descendant of the founder of the college, was the guest of honor, and the list of patrons was headed by Mrs. Calvin Coolidge.

Louis S. Stillman Plays

A piano recital was given by Louis S. Stillman in Aeolian Hall on the evening of Feb. 15, the program comprising works of Beethoven, Bach and Chopin. The artist is well known also as teacher and writer on subjects connected with his instrument, and thus brought a definite technical method to his playing. Beginning with Beethoven's Rondo in G, Mr. Stillman made his best effect in the same "Appassionata" composer's Sonata, which was played with emotional expressiveness and considerable facility in the mechanics of the art. Midway between these numbers stood Bach's Chromatic Fantasy and Fugue, which was admirably adapted to test the smoothness of the pianist's playing. The closing Chopin group included the Polonaise in C Sharp Minor, Ballade in A Flat, and the Waltz and Polonaise in E Flat, and won the approval of his numerous listeners.

Mr. Cowell Reappears

Henry Cowell treated New York to a second program of "tone-clusters" in the Town Hall on the afternoon of Feb. 17. He again showed his facility in his novel

style of playing, which consists in striking notes with his fingers, fists and elbows. The program included his "Three Irish Legends," "Four Encore elbows. Numbers," six miscellaneous numbers, and one entitled "The Vision of Oma."

Début of Leon Brahms

The first American recital of Leon Brahms, tenor, at the Town Hall last Sunday evening, brought to hearing a pleasing singer of definitely artistic methods. Mr. Brahms is said to be a "distant kinsman" of the composer, but although one of his groups was devoted to lieder of Schubert, Brahms and Strauss, he made his best impression in Russian numbers. He showed himself to have a strong predilection for use of attenuated head tones, verging sometimes upon true falsetto, but his voice in general was of good size and considerable freedom of production.

Beginning with an aria from Handel's "Rinaldo," Giordani's familiar "Caro mio ben" and a song by Tenaglia, he gave of his best in a group by Gretcha-ninoff, Tchaikovsky and Kudrin, of typical Slavic rhythmic and emotional appeal. His voice has at moments a poignant quality and his pianissimo singing of a Lullaby by the first-named Russian composer deserved high praise for its interpretative art. Last came arias from "Tosca," "Manon" and "La Juive," creditably achieved, after which he gave several encores, including "E lucevan le stelle," from "Tosca," sung in French. Herman Neuman was an able accompanist. R. M. K.

Leon Cortilli

Leon Cortilli, a Polish tenor, said to be one of the leading operatic lights of his country, was heard in recital in Aeolian Hall on the evening of Feb. 17, with Walter Golde at the piano. Mr. Cortilli sang arias from Moniuszko's "Halka," Massenet's "Manon," Bizet's "The Pearl Fishers," and "The Girl of the Golden West," as well as songs by Hahn, Debussy, Massenet, Karlowicz, Strauss, Tosti and LaForge. He was most at home in his operatic numbers.

Mr. Cortilli's voice is a high lyric tenor, not always as well unified in quality as our standards of tone-production demand. He sang with obvious routine and style, and won prolonged applause from a large audience. J. A. H.

MONTEMEZZI EMBARKS ON RETURN VOYAGE TO EUROPE

Walska Announces Plan for Cycle of Operas in Paris—Calvé Leaves with Vocal Students

The trend of Atlantic travel has begun to turn eastward, and while few of the incoming liners are now bringing musicians to this country, many of the outgoing ones have musical artists on their passenger lists.

Italo Montemezzi, composer, sailed on the Duilio of the Navagazione Generale on Feb. 16, after a three months' stay in this country. The night before sailing he was guest of honor at a dinner and also at a performance of his opera, "L'Amore dei Tre Re," at the Metro-

On the Providence of the Fabre Line, which sailed the same day, were Mme. Emma Calvé and seven girl protegées, whom she is taking abroad for musical study. The Berengaria of the Cunard Line, on Feb. 16, had aboard Lionel Tertis, the English viola-player, who has been appearing in this country in recitals. Also aboard was Ganna Walska, who, it is understood, is contemplating the production of "The Miracle" at her theater, the Théâtre des Champs Elysées in Paris. She is said to have attended twenty-one performances of the piece in New York. Mme Walska has definitely announced that she will give a cycle of Mozart operas at the theater beginning June 5, and that no expense will be spared in the productions. On the Guiseppe Verdi of the Transatlantica Italiana, were Monsignor Rella and fiftythree members of the choir of the Sistine Chapel Choir.

On the Cunarder Tuscania, sailing for a Mediterranean cruise, is Alfred E. Coates, conductor of the Providence Symphony, who is accompanied by Mrs. Coates. The single musical arrival of the week was Lelia Megane, Welsh con-

Mme. Sylva Returns from Tour of South

Marguerita Sylva, mezzo-soprano, has returned to New York from a series of

concerts in the South, where she has been a favorite for several years. Among the cities in which she appeared were St. Petersburg, Fla., where she sang under the auspices of the Carreño Music Club; Miami, Fla., and at the Lucy Cobb Institute in Athens, Ga. Mme. Sylva was received with the greatest enthusiasm on every occasion, her explanatory talks proving an interesting feature of her programs.

Emily Stokes Hagar to Sing Under Annie Friedberg Direction

Emily Stokes Hagar, soprano, has gone under the management of Annie Friedberg, who will book her for concerts next season. Miss Hagar has gained prominence through her many successes at the Bach Festivals in Bethlehem, Pa. Since the first of the year, she has been soloist at the Fourth Church of Christ Scientist in Philadelphia, following six years as soloist at the Chambers Wylie Memorial Presbyterian Church. On her departure, she was given a reception by the members of the Church and presented with a silver service. Miss Hagar has fulfilled two important engagements in Philadelphia this month, and has also sung in Germant on and Wilmington. She will sing in Allentown on Feb. 28.

Schmitz to Conduct Classes at New York Piano Conservatory

E. Robert Schmitz, pianist, has been engaged for a series of four classes in technic and interpretation by the New York Piano Conservatory and School of Affiliated Arts, beginning Feb. 26. The classes will be held in the Carnegie Hall quarters of the School and will be on successive Tuesday evenings, from eight to ten o'clock. Other artists who have lately joined the faculty of this fast-growing institution are Bernice Frost, pianist; Joseph Kulmayer, violinist, and Walter Greene, baritone, who is the director of the vocal department.

Edwin Swain, baritone, and Maria Ivogün, coloratura soprano, will give a joint recital in the Town Hall, New York, on the evening of March 13.

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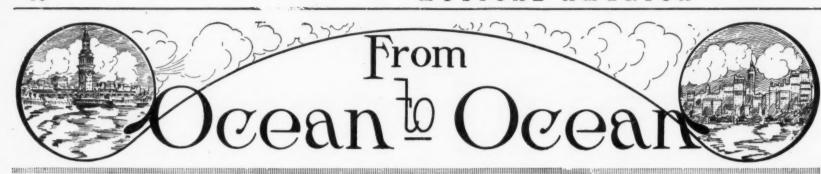
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ST. CHARLES, Mo.—Raymond Koch of Chicago, baritone, gave an interesting recital at Lindenwood College recently.

St. Louis, Mo.—Marie Ammon and Janet Sweich, pupils of Edna Pieber, gave a joint piano recital recently and played in a style reflecting much credit on their teacher:

COLUMBIA, PA.—Lapitino's Florentine Quartet gave a program lately for the employees of the Keeley Stove Co., in accordance with a plan followed by the company in arranging a concert once a year for those in its service.

KANSAS CITY. Mo.—Mamye Oppen-stein, pianist, was warmly applauded by a large audience for her playing of com-positions by Liszt and Nathaniel Dett, at a recent gallery promenade, a weekly event at the Kansas City Art Institute.

TORONTO, CAN .- The annual concert of the Victoria College Glee and Choral Club in Convocation Hall was largely attended. The singers, who were mostly young students, did creditable work. E. R. Bowles was again in charge as conductor.

MANCHESTER, N. H .- An interesting concert was given lately by Mme. Clare Mentz, soprano; Rolland Tapley, violinist, and Maurice Hoffmann, Jr., pianist, who were heartily applauded in numbers by Sarasate, Wieniawski, Arditi, Hubay and Kreisler.

EASTON, PA.—Under the auspices of the Junior Auxiliary Covenant of Peace, the following artists gave an excellent program: Helena Schiff and Cecile Mayer, pianists; Ann Novick, soprano; Thomas Achenbach, violinist, and J. Ellsworth Sliker, bass.

APPLETON, WIS .- The Lawrence Glee Club of Appleton will make two tours this year. One tour will take in Milwaukee, Chicago and Lake Shore towns and the second tour will last two weeks and will include Duluth, Minneapolis, St. Paul and surrounding towns.

MIAMI, FLA.—The Student Music Club, directed by Mrs. LeRoy Smith, arranged a program of Russian music given by the following members. Lillian Threadgill, Mary Pastorius, Lottie Lucil, Lucille Smith, Florence Conklin, and Evelyn Buehlman, with Mrs. LeRoy Smith as accompanist.

LEWISTON, ME. - The Ballockmyle Scottish Concert Company appeared at the Lewiston City Hall recently, when the quartet and solo work of Jessie Marshall, coloratura soprano; Miss Ferguson, contralto; John B. Hamilton, tenor, and Samuel E. Craig, baritone, shared interest with songs by Mr. Fleming.

* * *

PHILADELPHIA, PA.—The Philadelphia Music Club gave a successful Club Composers' Day at the Bellevue-Stratford

when compositions by Frances McCollin, Agnes Clune Quinlan, Adela Tucker Gulbrandson, Hans Hagen, Arthur Hice, Ellen Vinton Ford and Stanley Addicks were heard. Mary Duncan Stewart was chairman of the program committee.

MIAMI, FLA.-Albert Barroff of Chicago, bass, was applauded in a recital at the White Temple. Gertrude Baker, organist, and Eda Liddle, violinist, assisted in the program.—Grace Porterfield Polk recently conducted the Junior Music Club through the first rehearsal of her new cantata "Blossom Time," which is to be produced in the spring.

PHILADELPHIA.—At a "get-together" dinner and evening for Art Alliance members, held recently, the president, John F. Braun, tenor, sang a group of songs, with Mrs. Braun as accompanist. Old French chansons were given by Elizabeth Thaw Millington, with Dorothy Joline at the piano. Agnes Lund, dramatic soprano, gave a recent recital in Witherspoon Hall. Thomas Kinslow, tenor, was the assisting artist.

SAN ANTONIO, TEX .- The program for the Tuesday Musical Club luncheon, under the direction of Mrs. W. T. Montgomery, introduced Barbara Brown, soprano; Jewel Carey, mezzo-soprano; Mrs. Osma F. Bordelon, Jr., pianist, and Frank Bassenberg, violinist. The accompanists were Mrs. Nat Goldsmith and Mrs. Eulalio Sanchez. Mrs. J. K. Beretta, president of the City Federation

of Woman's Clubs, spoke forcefully upon the need of federating all musical o. ganizations of the city.

WICHITA, KAN.—The Fischer School of Piano devoted the first of a series of historical piano recitals to Mozart. E cerpts from his works were interspersed with short talks on his life.—Theodore Lindberg, president of the Wichita College of Music and teacher of violin, president of the following pupils in two residents. Lillian Language Frederick Local citals: Lillian Jansen, Frederick Lock-mann, Ralph Murry, Jennie Tschoel, Madre Brown, Mary Lynskey, Reinhold Lochmann, Jack Crichton, Leonard Far-rell, Frank Kessler, John Basham, Margaret Crawford, Lillian Kri, Louis Gan gloff and Dolores Jackson.-Pupils Mrs. T. M. Voss in piano, of Mrs. E. R. Spangler in violin and others appeared in a recital in the club room of the Y. W. C. A.

WASHINGTON .- The work of the District of Columbia Federation has been divided into six departments, with the following directors: Extension, Mrs. Ramsdell; American Music, Roland Bond; Publicity, Mildred K. Schippert; Finance, Mrs. Bartlett, and Music in Industry, Mrs. William T. Reed. Under the Extension Department are the following committees: Church Music, Mrs. lowing committees: Church Music, Mrs. Frank Birgfeld; Junior and Juvenile Music, Mrs. Eveline Burgess. Education, Course of Study, Mrs. Ruby Smith Stahl; Public School Music, Dr. Barnes; Church Music, Edith Athey; Public Settlement, Mrs. Rhea Watson Cable, and Pageantry, Marie Moore Forrest. The Interstate Male Chorus and the Washington Charl Science and the Washington Charl Science and the Washington Charl Science and the Washington Charles and t ington Choral Society are the two new Federated Clubs which joined this year. -The Washington College of Music held an informal recital on Jan. 25, when the following students presented a pleasing program: Katherine Hereford, Frank-lin Jamieson, Emily Mann, Ethel Bliss, Helen Wooster, Matthew Pero, Flora Clayton, Betha Luber, Hazel Bergstrom, Virginia Cureton, Dorothy Sornborger and Marjorie Davis.

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Boston Audiences Hear Novelties

Pierre Monteux Presents Deems Taylor's "Through the Looking Glass"-Cecilia Society Gives First American Performance of Agide Jacchia's "Hymn to Rossini"-People's Symphony, Mitja Nikisch, Sistine Choir, Florence Trumbull, Flonzaley Quartet and Harvard Glee Club Among Other Attractions

OSTON, Feb. 18.—Of special inter-D est at the fifteenth pair of concerts of the Boston Symphony on Friday afternoon and Saturday evening, Feb. 15 and 16, was the first performance n Boston of Deems Taylor's Suite, Through the Looking Glass," inspired by Lewis Carroll's story. In each of the five parts of the Suite Mr. Taylor has shown a warm sympathy for the creatures of the story and has caught with felicitous touch their naıve spirit and ingenuous behavior. The music, with its haunting tonal delicacy, has distinct melodic and harmonic beauty. The orchestration has a charming transparency, and the delightful iridescence f the instrumental score is genuinely intriguing. Little touches of telling humor lend interest to the musical story, but the chief charm of the Suite lies in the fairy-like imaginativeness and in the appropriate musical fancy with which Mr. Taylor has interpreted Mr. Carroll's captivating story. Mr. Monteux and his men played the score with sympathy and understanding.

Additional musical tastefulness was brought to those concerts by Jacques Thibaud, who played Lalo's Spanish Symphony with his characteristic elegance of bowing, refinement of technic and suavity of style. Gluck's Overture to "Iphigenia in Aulis" opened the concerts, and a brilliant performance of Tchaikovsky's Overture - Fantasia, "Romeo and Juliet," closed them.

Cantata by Jacchia Heard

The Cecilia Society, with new life breathed into it by its energetic conductor, Agide Jacchia, gave its first concert of the season at Symphony Hall on Wednesday evening, Feb. 13. Mr. Jacchia gave the first American performance of his Cantata, "Hymn to Rossini," which he composed at the age of twentythree and which won for him the so-called "Bodoira Prize" awarded annu-ally to the best pupil in composition at the Liceo Musicale Rossini.

The Cantata, written for soprano, tenor, chorus and orchestra, is skillfully constructed and reveals a keen sense of

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dramatic values on the part of the youthful composer. It was sung with ardor and richness of voice by Iride Pilla, a soprano from Mr. Jacchia's Boston Conservatory. Richard Crooks sang the tenor part understandingly, and the chorus and orchestra responded elo-quently to Mr. Jacchia's effective conducting.

As further tribute to Rossini, his Overture to "William Tell" was played by the orchestra of sixty members of the Boston Symphony. The "Stabat Mater" was also brilliantly performed, with the solo parts in the capable hands of Anne Roselle, soprano; Nevada Van Der Veer, mezzo-soprano; Richard Crooks, tenor, and Fred Patton, bass.

The large chorus of the Cecilia Society sang with enthusiasm, with good tonal body, and with intelligent responsiveness to the conductor's wishes.

People's Symphony Plays

Emil Mollenhauer and his People's Symphony gave an inspired and colorful performance of Schumann's Symphony No. 1 in B Flat at the concert in the St. James Theater on Sunday afternoon, Feb. 10. It was a performance especially noteworthy for the beauty of tonal quality which the orchestra displayed and for Mr. Mollenhauer's musicianly interpretation of Schumann's glowing music.

The orchestra was also heard to excellent advantage in Cherubini's "Anacreon" Overture, Waldteufel's "Barcarolle" Waltz, and Saint-Saëns' Ballet Divertissement from "Henry VIII."

Marjorie Moody, soprano, the assisting soloist, sang the Polonaise from "Mignon" with warmth and clarity of tone and disclosed a highly-skilled voice of wide range and notable flexibility. As an encore, she gave a captivating performance of the "Shadow Song" from "Dinorah."

Nikisch in Recital

Mitja Nikisch, pianist, was heard for the first time in a full recital program in Boston at Symphony Hall on Sunday afternoon, Feb. 10. The concert was held for the benefit of the Children's Island Sanitarium. As in his performance recently with the Boston Symphony, Mr. Nikisch revealed himself as a pianist of romantic temperament, sensitive to the fire and emotion of Liszt as well as to the poetry of Chopin.

He possesses a brilliant and prodigious technic, a marked flair for color and beauty of phrasing, and in the larger compositions a definite sense of climax and structural sequence. His playing of Liszt's "Après une lecture du Dante" was arresting in its heroic tonal sweep and in its revealing eloquence, and stood out in a performance distinguished for fiery bravura and dramatic coloring.

The Sistine Choir, under Monsignor Antonio Rella, made its third and farewell appearance at Symphony Hall on Sunday evening, Feb. 10. The remarkable choir sang works by Palestrina, Perosi, Viadana, Vittoria and others. Monsignor Rella led with fervor and achieved unusually stirring effects in shadings and climaxes.

Florence Trumbull, heard in recital here last year, played again at Steinert Hall on Tuesday evening, Feb. 12. Her work was distinguished by its strength and vigor and vividness in tonal quality. In her interpretations she showed an inclination to stress the more declamatory aspects of her music and to revel in feats of technic and bravura. Hers is a forthright dramatic style which eschews the refinements and delicacies of tonal painting.

Flonzaleys' Second Concert

The Flonzaley Quartet gave its second concert of the season at Jordan Hall on Wednesday evening, Feb. 13. They gave their usual incomparable performance of the Mozart Quartet in A and the Beethoven Quartet in C, Op. 59, No. 3. For modern music, the Flonzaleys played

R. Vaughan Williams' Quartet in G Minor; music rather ingratiating in tonal substance and fertile in invention. It is replete with individualities of style and is of sustained interest. It was well

The Harvard Glee Club gave its second concert of the season on Thursday evening, Feb. 14, at Symphony Hall. Dr. Archibald T. Davidson, the conductor, arranged a carefully and tastefully selected program of choral works by Hasler, Des Près, Henschel, Franck, Arensky, Rubinstein, Tchesnokov, Brahms, Purcell, and Bach. These Dr. Davidson conducted with nicety of detail in nuance and phrasing, and yet with infectious spirit. The enlarged Glee Club sang with what has now become its distinctive tonal quality—notable for its purity of body and finely controlled volume. Clarity of diction and artful stressing of accents enhanced the singing of the club. The assisting soloist was Pablo Casals, 'cellist, who played with classic perfection of detail Beethoven's Seven Variations on a theme by Mozart and the Tartini Concerto in D. He also played 'cello obbligati to two songs by Arensky.
Minot Beale, violinist, and Walter

Hansen, pianist, gave a concert of music for violin and piano at Jordan Hall on Saturday afternoon, Feb. 16. They played sonatas by J. B. Loeillet, John Alden Carpenter and Paul Juon. In these they disclosed a fine sense of ensemble and discretion in tonal balance. Mr. Hansen, in a group of solos, showed himself a pianist of ability, with thoroughly developed technic and feeling for tone color. Mr. Beale in his violin solos likewise did some well-schooled playing and revealed a capacity for drawing a

rich, full tone from his instrument. Walker Chamberlin, baritone, gave a recital of songs at the Cambridge Y. W. C. A. Hall on Monday evening, Feb. 11. Mr. Chamberlin sang five groups of songs by representative Italian, French, English and American composers. Elizabeth Griffith accompanied.

HENRY LEVINE.

New England Conservatory Students in Concert

Boston, Feb. 16.—Arias from George W. Chadwick's "Noel," "Hark, a Voice from Yonder Manger" and "I was a Foe to God," were sung by Katharine Hemmeter and David McCloskey at a concert given by students of the New England Conservatory, accompanied by the Conservatory Orchestra, Wallace Goodrich, conductor, in Jordan Hall on Feb. 12. Other soloists were Katharine Nolan, Gene Flipsey, Pauline Nemser, Edward T. Gavin, Rosa Marquez, Marguerite Rist, Irene Cameron, Manuel Zung and Margaret Doron. Richard Sears of this city, has again offered a prize to be competed for by students in the New England Conservatory violin department. This competition will take place early in March. W. J. PARKER.

Edwin Klahre Acclaimed as Recitalist

Boston, Feb. 18.—Edwin Klahre in a recent piano recital at the New England Conservatory, played numbers by Grieg, Beethoven, Chopin, Weber, Liszt, Schubert and Rubinstein. Mr. Klahre interpreted Grieg's Suite "From Holberg's Time" very artistically; Beethoven's "Waldstein" Sonata was given with deep insight, and other attractive performances were those of Weber's "Invitation to the Dance" and Rubinstein's Study in E Flat. The pianist, who was received enthusiastically by the large audience, is a member of the Conservatory faculty, and was a pupil of Liszt.

Persis Cox Fulfills Engagements

Boston, Feb. 16.—Persis Cox, pianist, was recently heard in recital with Harrison Keller, violinist, before the Harvard Musical Association. She also appeared at the Impromptu Club in a series of piano compositions by John Ireland, Albert Coates, William Clifford Heilman, Helen Hopekirk, Couperin, Arthur Foote, Emerson Whithorne and Albeniz. Miss Cox will appear as harpsichord soloist with the Eighteenth Century Symphony, Raffaele Martino, conductor, in a candlelight concert at the St. James Theater, on Sunday evening, Feb. 24.

Hinshaw Engages Knoch to Direct Presentation of "Figaro" Next Season



Ernest Knoch, Conductor

Ernst Knoch, opera conductor, is the latest acquisition of William Wade Hin-shaw for his Mozart "Figaro" company next season. Mr. Knoch has conducted opera in almost every country in the world and made his first appearance in New York with the Century Opera Company in 1914-15, at the conclusion of his round-the-world tour with the Quinlan English Opera Company, with which organization he conducted Wagner and Mozart operas. He has since appeared at Ravinia; with the Bracale Company, in Havana; with the San Carlo Opera Company, and with the Wagnerian Company. Mr. Knoch is a native of Munich, where he studied under the greatest masters, including Felix Mottl. He was musical director at the Carlsruhe Opera and later at the Strassburg Opera House, which post he left to become first conductor at the Royal Opera in Cologne. Mr. Knoch will continue his teaching at Metropolitan Opera House studio until October, when he will begin his work with the Hinshaw Company.

Acclaim Samaroff and Kindler in Fargo, N. D.

FARGO, N. D., Feb. 16.—Olga Samaroff, pianist, and Hans Kindler, 'cellist, were acclaimed by a large audience in joint recital at the State Theater on Feb. 13, under the auspices of the Fargo Concert Association. Mme. Samaroff played a program of remarkable beauty, including Brahms' Rhapsody in E Flat, Chopin's Nocturne in F Sharp and the finale from his Sonata in B Minor, Liszt's Liebestraum and his Twelfth Hungarian Rhapsody and Rachmani-noff's Prelude in G Minor. She was obliged to give five encores and among these was the "Turkish March" from Beethoven's "Ruins of Athens." Mr. Kindler's program opened with a Valentini Sonata and concluded with a group of five short numbers, Arioso by Bach-Franko, Minuet by Handel, Gavotte by Mehul, a Chopin Prelude and a Tarantella by Piatti. He played four encores. Both artists gave a fine performance of a César Franck Sonata.

EDWIN B. OLWIN.

Monteux to Repeat "Sacre du Printemps" in New York

The Boston Symphony, under Pierre Monteux, will give a second performance of Stravinsky's "Sacre du Printemps" in New York at Carnegie Hall on Saturday afternoon, March 15. It is announced that the repetition has been arranged in response to many requests received for another hearing.

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People and Events in New York's Week

Florence Irene Jones
Says Ensemble Playing
Advances Musicianship



Photo by Garo Florence Irene Jones, Violinist and Teacher

Ensemble playing for pupils who are moderately advanced is strongly recommended by Florence Irene Jones, vio-linist and teacher. Miss Jones has had unusual success in developing musicianship in her pupils and declares that nothing gives them a better appreciation of musical values than ensemble work. It also offers them more incentive for study and often affords an opportunity for them to appear in public without the nervous strain attending the solo début. Miss Jones has studied under some of the best masters of the day, both in Europe and America, among them Charles Martin Loeffler, and Jacques Malkin in this country, and, in Europe, Anton Witek, formerly concertmaster of the Boston Symphony. Besides conducting classes at her New York studio, Miss Jones is connected with the Granberry Piano School in Carnegie Hall as a teacher of ensemble playing.

Klibansky Singers Active in Concert

A. Marentze Nielsen, a pupil of Sergei Klibansky, gave a costume recital of Scandinavian songs at Trinity Church in the Bronx on the evening of Feb. 10. She was received with enthusiasm and has been engaged to give the same program in Perth Amboy, N. J., on March 12. Gertrude Nelson sang at the Graduate Club at Teachers' College on Feb. 3. Philip Shailer has been engaged for a concert in New Britain, Conn., on March 6. Louis Hann was scheduled to sing in a concert to be given by the Charles Dickens Club on Feb. 21. Grace Marcella Liddane sang in the Verdi Club program on Feb. 8, and Charles Bradford Beach has been engaged to sing in Albany on March 2. Editha Fleischer, Mizzi Delorm, Walter Jankuhn and Franz Balester will take part in a light opera, "Faschingfee," to be given shortly at the Irving Place Theater. Among other pupils of Mr. Klibansky who have been heard recently are Borghild Braastadt, Alveda Lofgren, Louise Smith, Cyril Pitts and Rene Rhyn.

Dancers from Rasch Studios at Hippodrome

An ensemble of twenty-eight dancers from the studios of Albertine Rasch made its first appearance in the program of the New York Hippodrome on Feb. 11. The ballet will remain at the Hippodrome indefinitely, presenting different programs. Other dancers from the same studios are appearing in motion pictures. At the recent Beaux Arts Ball the ballet was under Miss Rasch's direction by her pupils. Miss Rasch is preparing for a tour with a corps of her dancers in the near future.

Mme. Lund to Tour Orient in Spring

Charlotte Lund, soprano, will leave New York in May for a series of concerts, including song recitals and operatalks, in Honolulu, to be followed by a tour through Japan. She plans to be gone about six months. Mme. Lund has achieved a noteworthy success in Philadelphia this season, as the result of which she has been engaged for a series of three evening opera recitals for music students, under the auspices of Anne McDonough. The first recital was on "Bohème" on Feb. 4, with the others scheduled for this month and next.

PLAN NEW BUILDING

Institute of Musical Art to Have Four-Story Annex

The trustees of the Institute of Musical Art have accepted plans for a fourstory annex to the building on Claremont Avenue. Construction will begin next month and the building will be ready for the opening of the Institute next fall. The annex, which has been made necessary by the large increase in the enrollment, will house the administration offices and class rooms on the first three floors and there will be a large room for rehearsals on the fourth. It will occupy the lot at the back of the present edifice and will not destroy the unity of the structure. The plans have been drawn under the supervision of Dr. Frank Damrosch, director, in order to meet the needs of the faculty and students.

The Institute of Musical Art is one of the most cosmopolitan schools in the country. Since its establishment in 1905, students have been enrolled from thirty-one countries, including nations of Asia. Every State in the Union has been represented with the single exception of Nevada.

Edward Charles Harris Heard on Tour with Georges Enesco

Edward Charles Harris, accompanist, is in the midst of a very busy season. Since he appeared with Georges Enesco, violinist, in Aeolian Hall on Jan. 19, Mr. Harris has played for Mr. Enesco in recitals in Washington and St. Louis. and assisted in making several Columbia records. He left New York recently on tour with the violinist for recitals in Chicago, Indianapolis and cities in Minnesota. Mr. Harris has also appeared in a series of concerts with Edgar Schofield, baritone, and Ethyl Hayden, soprano.

Mme. Cahier to Sing Zemlinsky Songs

Mme. Charles Cahier, contralto, will make her eighth New York appearance this season in a concert of the Society of the Friends of Music in the Town Hall on the afternoon of Feb. 24. She will sing Gustav Mahler's "Die Lieder eines fahrenden Gesellen" and four songs with orchestra by Alexander von Zemlinsky. This will be the first American performance of the Zemlinsky songs.

Denishawns Plan Elaborate Program for Only New York Appearance

Ruth St. Denis, Ted Shawn and the Denishawn Dancers will make their only New York appearance this season at the Manhattan Opera House on the evening of April 3. They will present an entirely new program, consisting of five numbers, for which special settings have been built and painted. They will have the assistance of a quartet composed of Louis Horst, pianist; M. Roony, violinist; Ugo Bergamasco, flautist, and Peter Kleynenberg, 'cellist.

Georges Barrère Plans Series of Six Concerts for Little Symphony

Georges Barrère, flautist and conductor of the Little Symphony, announces a series of six concerts for his organization. They will be given in the Henry Miller Theater on the evenings of Feb. 24, March 2, 9, 30 and April 6 and 13.

Grace Leslie Recital Postponed

Grace Leslie, contralto, who was scheduled to give a New York recital on the evening of Feb. 19, was forced to cancel the concert because of a severe attack of laryngitis. Miss Leslie will give her program on March 19.

Morgan Kingston Signs Contract for Concerts Under Briggs Direction



© Fernand de Gueldre

Morgan Kingston, Tenor of the Metropolitan Opera Company

Arrangements have just been concluded whereby Morgan Kingston, tenor of the Metropolitan Opera Company, will appear next season in concert and oratorio under the management of Ernest Briggs, Inc. Mr. Kingston has heretofore devoted practically all his time to operatic work at the Metropolitan and Ravinia. He has sung at Ravania for several summers. He will now arrange his schedule so that he will be able to make extensive tours each fall and spring. Mr. Briggs is at present on a booking tour, arranging festival appearances for the tenor this spring.

Alexander Bloch Contributes to Italian Program

Alexander Bloch, violinist, assisted at the piano by Mrs. Bloch, was one of the artists in a program of Italian music given at the Rand School on the evening of Feb. 10. Mr. Bloch was heartily applauded in Vitali's Chaconne and groups of other works. Others who appeared on the program were Helena Marsh, contralto, and Carl Dittmers, baritone. On the evening of Feb. 12, Mr. and Mrs. Bloch appeared in a concert for the benefit of the Hudson Guild, a Neighborhood Settlement School in the Chelsea district. Mr. Bloch shared the program with Crystal Waters, soprano.

Ethel Grow Sings Children's Songs

Ethel Grow, contralto, gave a program for the junior branch of the Washington Heights Musical Club at the club's studio on the afternoon of Feb. 16. With La Var Jenson at the piano, Miss Grow sang Cecil Burleigh's "Fairyland" Cycle, Five Poems of Ancient China and Japan by Charles T. Griffes and songs by Mabel Wood Hill, Ralph Cox, Ethelbert Nevin, Fay Foster, William Stickles and others, including two songs by Jane Cathcart, president of the club, and a song entitled "Secret" by Carl Brandorff, written for and dedicated to Miss Grow. The audience was enthusiastic over Miss Grow's program and her singing and demanded several encores.

Pupil of Ross David in Recital

Priscilla Baynes, coloratura soprano, a pupil of Ross David, gave a recital in Great Neck, L. I., on the evening of Feb. 4. Her program included the "Shadow Song," from Meyerbeer's "Dinorah," and songs by German, Haydn, Weckerlin, Wintter Watts, Speaks and others. Mrs. David was the accompanist and was heard in two piano solos.

Artists Give Concert for Vacation Camp

Several well-known artists participated in the program given at the Hotel Plaza on Feb. 11, for the benefit of the Vacation Camp of the New York Guild for the Jewish Blind. The New York Trio, which is composed of Clarence Adler, Cornelius Van Vliet and Louis Edlin, played Arensky's Trio in D Minor

and works by Beethoven, Schütt and Arbos; Estelle Bloomfield Adler, mezzosoprano, sang songs by Handel, Brahms, Thomé and Bridge; Clarence Adler and Arthur Loesser played an Arensky Suite for Two Pianos, and William Simmons, baritone, sang the Prologue from "Pagliacci" and songs by Secchi, Broadwood and Handel. Emil Pollack was the accompanist.

WHITNEY TEW LECTURES

Singing Teacher Expounds Law of Articulation—Pupils Demonstrate Theories

Whitney Tew spoke on the nature of tone before his students recently. It is his theory that the modus operandi of singing is the working of the law of articulation in one point throughout the whole stone area.

"The thought of the word," said Mr. Tew, "accompanied by the will to utter it, is the psychodynamic. The physical movement ensuing upon this thought is a simultaneous action of breath, tongue and larynx. The tongue forms the words and the action of the breath causes the arytenoids to rotate and the intrinsic laryngeal muscles draw the vocal cords together in their entire length and at a specific tension."

Several pupils demonstrated Mr. Tew's theories of the one position scale by singing songs for both low and high voices. Gertrude Kloeffer sang Kreisler's Lullaby in the contralto key and a Massenet aria for soprano. Elsa Brunotte was heard in Schubert's "Du bist die Ruh" and an aria from "Robert le Diable." Others who took part were Jack Walsh, Margaret Bebee and Bess Perry. Mr. Tew, who will give a series of three recitals in London in the near future, sang songs by Schubert and Saint-Saëns.

Master Institute Presents Students

The Master Institute of United Arts presented several pupils in its first students' recital in the auditorium of the school on the afternoon of Feb. 17. The program was of high standard and the students gave evidence of admirable instruction and well-developed musician-Outstanding talents which were heard were Eugene Moses, blind pianist, holder of the Louis L. Horch Scholar-ship, who played with confidence and fine style, and Nikita Magaloff, twelve-year-old pianist, holder of the Nicholas Roerich Scholarship. He gave evidence of unusual talent in works by Schumann and Scriabin. Others who appeared and revealed a high quality of instruction were Rose Saffin, Henrietta Schmierer, were Rose Samn, Henrietta Schmierer, Teresa Ferrentino and Sadie Blake-Blummenthal, pianists; Frank Lapolla, 'cellist, and A. B. Miller, violinist. The accompanists were Estelle Fine and Leah Miller. The students were pupils of Mr. and Mrs. Maurice Lichtmann of the piane department. William Coad of the piano department, William Coad of the violin department and William Durieux of the 'cello department. A capacity audience heard the program and after the concert viewed a special exhibition of seventeenth century Flemish art, arranged through the courtesy of the Corona Mundi, Inc.

Clarence Adler Club Meets

The Clarence Adler Club held its second meeting at Mr. Adler's studio recently. Works by Dussek, Chopin and Liszt were played by Pauline Ruvinsky, Minnie Huber and Harry Anik, and the guest of the evening, Miron Poliakin, violinist, joined Mr. Adler in a performance of César Franck's Sonata and was also heard in the Bach Chaconne. Mr. Adler played Chopin's Scherzo in B Flat Minor and Schumann's "Scenes of Childhood." The club now has more than 100 members, pupils and former pupils of Mr. Adler.

Mamaroneck Hears Warford Pupils

Marjorie Lauer, soprano; Joseph Kayser, baritone, and Willard Sektberg, accompanist, all from the studio of Claude Warford, gave a concert for the Village Improvement Association of Mamaroneck, N. Y., recently. They were heartily received in a program of compositions by Carissimi, Flégier. Scott, Massenet, Mozart, Rachmaninoff and Chopin.

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BALTIMORE BEGINS CHILDREN'S SERIES

Municipal Orchestra Gives
Program — Visiting
Artists Heard

By Franz C. Bornschein

BALTIMORE, Feb. 16.—The first concert for children given by the Baltimore Symphony at the Lyric this morning attracted a very large audience of oungsters. Through the very definite planatory talk given by Henrietta Baker Low, former supervisor of music n the local public schools and now instructor at the Peabody Conservatory, the audience gained a very vivid impression of the compositions presented and of the characteristic tone qualities of a symphonic orchestra. Gustav Strube wisely chose works which would not tax the youthful hearers, and the jolly themes of the Overture to "Merry Wives of Windsor," the Andante from the "Surprise" Symphony of Haydn,
"Dance of the Toys" from the "Nutcracker" Suite were applauded loudly. Real youthful interest was given to Shura Cherkassky's Prelude Pathétique, arranged for orchestra by Gustav Klemm, this composition of the elevenyear-old prodigy being the outstanding number in point of attention. Young hura bowed his acknowledgments and ad to come on the stage for several re-

A delightful presentation of the "Little Sandman" of Brahms, and a sturdy interpretation of "America the Beautiful," given by the Peabody Children's Chorus, trained by Mrs. Low, increased the attractiveness of the program. The program notes were written by Richard G.

Moses, sixteen years.

The Baltimore Music Club program at the Belvedere Hotel was presented by Helen Jeffrey, violinist, as guest artist, and two local dancers, Edith Joesting and Mignon Tiefenbrun, with piano accompaniments played by Clara C. Groppel for the violinist and Selma Tiefenbrun for the dancers. Miss Jeffrey's vigorous interpretations of familiar Kreisler arrangements and a fiery reading of a Romance by Rachmaninoff

were enthusiastically applauded. The dancers were delightful in their grace and charm. The program was in charge of Mrs. Isaac Kemper and Mrs. A. R. L. Dohme.

Giovanni Martinelli, tenor of the Metropolitan Opera, with Flora Greenfield, soprano, as assisting artist, gave the seventh concert of the Music Lovers' Course presented by the William A. Albaugh Concert Bureau at the Lyric on Feb. 12. An appreciative audience was loud in its applause of Mr. Martinelli's singing. The enthusiastic presentation of various operatic excerpts and the character of the short songs found ready acceptance. Miss Greenfield disclosed a voice of promise and gained admiration by her work. Salvatore Fucito was the accompanist.

The Philadelphia Orchestra, Leopold Stokowski, conductor, with Nina Koshetz, soprano, as soloist in a program of Russian music at the Lyric gave extreme pleasure to the capacity audience. A very colorful performance of the Tchaikovsky Fourth Symphony and a brilliant interpretation of the Peasant Dance from "Snegourotchka" gave further opportunity for the masterful conductor. The singer chose a group of Moussorgsky songs and two numbers by Rimsky-Korsakoff, an aria from "The Czar's Bride" and the "Eastern Romance." Mme. Koshetz sang with deep understanding of her songs, which were much ap. plauded.

Mieczyslaw Münz, pianist, came to the Peabody Conservatory as substitute artist for Mitja Nikisch on Feb. 15. With his repose and effective style, the opening section of the program, the twenty-four preludes of Chopin, soon convinced the audience that a pianist of serious stamp was being heard. Other Chopin numbers, Liszt's "St. Francis Walking on the Waves" and the brilliant transcription of Delibes' "Naïla" Waltz, made by Dohnanyi, increased the fine impression. Two encores were added to the program.

Among the local pianists who were heard this week in recitals were Gustav Illmer, who gave a program at Knabe Hall and at the K. of C. recital on Tuesday evening, and Clement Haile at the Little Lyric.

Proschowsky Lectures on "Tone Color"

"Tone Color" was the subject of Proschowsky's lecture before his pupils and friends at his studio on the evening f Feb. 15. He does not believe that color" is something which can be inected into the tone or can be obtained y a certain fixed method of voice production. Color, he says, is the natural consequence of a mental concept of the eaning of a song, but he believes that nly a singer possessing a free and adeuate technic can have a wide command Mr. Proschowsky presented three of his pupils in demonstration of his theories. Elizabeth Lennox, contralto, sang two arias from Saint-Saëns' "Samson et Dalila"; Leo Rechtleben, baritone, was heard in the Prologue from "Pagliacci," and "Eri tu" from "The Masked Ball," and Mary Massure, oprano, sang an aria from "Cavalleria." Mr. Proschowsky will discontinue his re series after this month in order devote more time to studio recitals. which he believes are of much benefit to the pupils.

Trio Plays at American Institute

The Euphonic Trio, composed of Em Smith, violinist; C'Zelma Crosby, 'cellist, and Gladys Shaler, pianist, gave the 125th sonata recital at the American Institute of Applied Music recently. The program included Haydn's Trio, No. 29; 'Cello Sonata, No. 4 by Marcello and a Fantasie in C Minor by Frank Bridge. The trio also appeared in another sonata program at the school on the afternoon of Feb. 8, playing Blair Fairchild's Trio, Op. 24, No. 1. Others who took part in the program were Mary Carman, who played a sonata by Mortimer Wilson, and Isabel Scott, who played a Beethoven sonata.

Margulies Pupil to Play with Orchestra

Israel Vichnin, a talented young pianist, who received much favorable comment at his New York recital in Steinway Hall last spring, will play the Schumann Concerto with the Civic Symphony in Philadelphia at the Academy of Music on March 2. Mr. Vichnin is a pupil of Adele Margulies.

Singers from Soder-Hueck Studio Heard

Singers from the Ada Soder-Hueck studio continue to be heard in important engagements. George Reimherr, tenor, is now appearing as leading man in "The Chiffon Girl," which was scheduled to reach New York this week. Ellie Marion Ebeling, soprano, was to appear in a program with Louis Graveure, baritone, before the Mozart Society at the Waldorf-Astoria on the afternoon of Feb. 19, and Rita Sebastian, contralto, has been engaged for a morning musicale at the Waldorf-Astoria on March 4. Joseph Hempelman, tenor, was forced to cancel an engagement to sing before the Chaminade Club at the Brooklyn Academy of Music on Feb. 18, on account of illness. Marion Lovell, coloratura soprano, broadcast a program from Station WJZ on the evening of Feb. 8. Many telephone and telegraph messages attested to her popularity with her invisible audience.

Graffman Pupils Play at Steinway Hall

Pupils of Vladimir Graffman, violinist and teacher, gave a concert in Steinway Hall recently, presenting a program of more than ordinary difficulty, both in matters of technic and interpretation. Sadie Schwartz, in Ernst's "Otello" Fantasie; Selma Rawson, in Vieuxtemps Fantasia Appassionata; Joseph Gingold in Romance and Rondo by Wieniawski; William Mais in Vivaldi's A Minor Concerto, and Abe Zifkin, eight years old, in a Fantasie Pastorale by Singelee, disclosed technical equipment and musical gifts of a high order. There were also excellent qualities in the playing of the others who appeared, who included Rose Laufer, Walter Bray, Bessie Aronow, Lillian Rosenfield and Harry Brown. Diana Graffman was the accompanist.

Artists Appear in Rubinstein Concert

Gladys Burns, soprano; Devora Nadworney, contralto, and Benno Rabinowitch, violinist, were the soloists in the program of the Rubinstein Club at the Waldorf-Astoria on the afternoon of Lincoln's birthday. Mr. Rabinowitch

played Kreisler's Variations on a Theme of Corelli by Tartini, two Schumann numbers arranged by Auer, a Paganini Moto Perpetuo and numbers by Kreisler, Grasse and Wieniawski. Miss Burns sang "Adieu forets" by Tchaikovsky and songs by Rubinstein, Gretchaninoff and Ronald and Miss Nadworney was heard

in "The Flower Song" from "Faust," the Prison Scene from Meyerbeer's "Le Prophète" and works by Gretchaninoff, Robert Braine and Saint-Saëns. William Rogers Chapman was at the piano for Miss Nadworney and Mr. Rabinowitch and Ruth Wunderlich Landes played for Miss Burns.

SYMPHONY LEADS BUFFALO EVENTS

Sigrid Onegin and Zimbalist Among Recitalists of the Week

By Frank W. Balch

Buffalo, N. Y., Feb. 18.—The Buffalo Symphony achieved a pronounced success in its second local concert of the year in Elmwood Music Hall on Feb. 10. Arnold Cornelissen conducted in admirable style a program which included Mozart's Symphony in C; Negro Rhapsody, a spirited American composition by James Stevenson White, and Bizet's "L'Arlesienne" Suite No. 1. Jan Wolanek of Buffalo, violinist, disclosed a fine style, attractive tone and good technic in Paganini's Concerto in D.

Sigrid Onegin, contralto of the Metropolitan Opera, made her second Buffalo appearance at the Hotel Statler, on Feb. 6, and delighted a large audience by her artistic style. She sang the aria

"Ah, mon fils," from "Prophète," and songs in German, French and English, and added several other songs as encores. Michael Raucheisen was an able accompaniment.

Efrem Zimbalist, violinist, played with ease, finish and authority a Bach Prelude, Mendelssohn's Concerto in E Minor, Saint-Saëns' Havanaise, and other numbers, in a recital in Elmwood Music Hall on Feb. 7. There were also a number of extras, because of the enthusiasm of the audience. The recital was under the local management of Bessie Bellanca of Musical Arts.

Rebecca Cutter Fox, soprano; Dorothy Hobbie, contralto; Frank Damrosch of New York who gave an address on Church Music, and Ethyol McMullen and Harold Kuhn, pianists, took part in the program at a recent meeting of the American Artists' Club, A. A. Vander Mark, director.

A musical program by local artists was given at the Lincoln Day meeting of the Buffalo Women's City Club at Hotel Buffalo, and was under the direction of Harvey G. Bush.

Roa Eaton to Give Recital

Roa Eaton, soprano, will have the assistance of Leo Schulz, 'cellist; J. Henri Bové, flautist, and Michael Raucheisen, pianist, in her New York recital in Aeolian Hall on the afternoon of Feb. She will sing songs by Bemberg, Paladilhe, Fourdrain, Chaminade, Tchaikovsky, Campbell-Tipton and others and operatic arias by David, Mozart and Leoncavallo. She was heard recently as soloist with the New York Philharmonic and achieved such a success that it was almost necessary to break the rule of "no encores." Mrs. E. H. Harriman has been interested in Miss Eaton's career since the first time she heard her sing and has ever since acknowledged her as her protégé. Following her New York recital, Miss Eaton will be heard in cities of the East and will next season undertake extensive tours that will carry her through the Middle and Far West and Canada.

Anna Graham Harris to Make Début

Anna Graham Harris, a pupil of Herbert Witherspoon, will make her New York début in a recital in Aeolian Hall on the afternoon of Feb. 26. She will sing Sarti's "Lungi dal caro bene," songs by Handel and Haydn, a group of compositions by Brahms, numbers in French by Lenormand, Pierné and Fauré and songs in English by Werner Josten, MacDowell, Charles Huerter and Milligan. Walter Golde will be at the piano.

Henry Lincoln Case Presents Pupils

Henry Lincoln Case, teacher of singing, presented several pupils in recital at his studio recently. The program, which included the Serenade from "The Barber of Seville"; Rossini's "Quis est homo," and excerpts from operas by Leoncavallo and Verdi, was given by Dorothy Cooke, Agnes Pepper, Luigi Giuffrida, Renée Schieber, Selden Senter, Henry Conn and Arturo De Nunzio. The audience was large and gave the singers hearty applause.

Shaw Pupils Fulfill Engagements

Margaret Barr, contralto, a pupil of W. Warren Shaw, has been engaged as soloist at St. Luke's Epiphany Church. Noah H. Swayne, another pupil, was scheduled to give his ninth recital before the College Club on the evening of Feb. 18. Patti Harrison, soprano, will sing in a performance of a Gounod work to be given shortly by the Philadelphia Music Club.

Chartier Active as Singer and Teacher

Louis Chartier, baritone and teacher, is active both as singer and teacher. He was the assisting artist in Flora Adler's harp recital in Aeolian Hall on the afternoon of Feb. 15 and substituted for James Wolf, baritone, in a concert given recently by Adrienne Lachamp. He also scored a fine success in a concert with

Marie Tiffany for the benefit of the Federation of French Veterans of the Great War on Jan. 26. Among his pupils who are singing with success are Hazel Simonson, who is at the Capitol Theater; Eileen Laurie, soprano; Molly Doherty, soprano; Byrd Byron, tenor; Babe Morrill, soprano, who are all singing leading rôles of the "Moulin Rouge" production; Thomas Thompson, tenor, and J. L. Fogarty, tenor.

Jeritza to Sing at Last Concert This Season of Stransky Forces

Josef Stransky will lead the players of the State Symphony in their last concert this season at the Metropolitan Opera House on the afternoon of March 2. Maria Jeritza, the soloist, will sing an aria from Catalani's "La Wally" and three songs with orchestral accompaniment. The program will also include Tchaikovsky's Fifth Symphony and Strauss' "Death and Transfiguration."

Thuel Burnham Gives Studio Musicale

Thuel Burnham, pianist and pedagogue, gave a recital in his Fifth Avenue studios on the evening of Feb. 10. He played with his usual artistry and technical command and was heartily applauded by an audience of some 200 persons. Mr. Burnham was assisted by Julia Larsen, violinist, a pupil of Auer, who played a group of three romances by Russell Wragg. Mr. Wragg, a pupil of Mr. Burnham, accompanied Miss Larsen at the piano.

Patterson Pupils Give Program

Elizabeth Kelso Patterson presented five pupils in recital at her school of singing on the evening of Feb. 6. Anne Moloney of Vermont, sang songs by Haydn, Samuels and Tosti; Leona Borroum of Texas sang Luzzi's Ave Maria and songs by Paisiello and Lieurance, and Elaine Sauvage of New Jersey was heard in works by Caccini, Massenet and Wilson. Lillian E. Owens of New York sang songs by Mascagni and Poldowski and Mildred Eleanor Johnson of New Jersey was heard in "Un bel di," from "Butterfly," and numbers by Haydn and Farley. Harry Horsfall was at the piano.

Tony Sarg's Marionettes in Herbert's "Willow Plate"

Tony Sarg's marionettes presented Victor Herbert's "The Willow Plate" before a large audience at the Threshold Playhouse on the evening of Feb. 14. The performance was one of general excellence and merited the approval of the audience. The various parts were sung by Hamilton Condon, Estelle Thebaud. Richard Odlin and Sylvia Newton. The scenic and lighting effects were admirable, giving a fitting setting for the unfolding of the story. The performance was given for the benefit of the Music School of Christodora House. O. F.

Franco-American Society Sponsors Modern Novelties



Composers and Performers Contributing to the Latest "International Referendum" Concert in New York: The Group Photograph, Made at a Recent Rehearsal, Shows Greta Torpadie, Soprano, and Carlos Salzedo, Pianist, Seated, and, Standing, Left to Right, José Delaquerrière, Tenor; Claudio Arrau, Pianist; Richard P. Hammond, American Composer; Richard Hale, Baritone, and Arthur Bliss, British Composer. Inset Is E. Robert Schmitz, Pianist. The Second Photograph Is a Reproduction of a Drawing of Igor Stravinsky by Picasso. Darius Milhaud, French Modernist, Is Shown at the Right

THE second "International Referendum Concert" of the Franco-American Musical Society's season was scheduled for Aeolian Hall on the evening of Feb. 22. The program included Charles Martin Loeffler's "Music for String In-struments," played by the French American String Quartet; Richard P. Hammond's Three Songs from "La Flute de Jade" and Stravinsky's "Trois Histoires Enfantines," sung by Greta Torpadie, with Carlos Salzedo at the piano; an excerpt from Manuel Infante's "Danses Andalouses" and Two Dances by Louis Villeming written for two pianos Vuillemin, written for two pianos, played by Claudio Arrau and E. Robert Schmitz; Rameau's "Deuxième Concert," by Mr. Salzedo, Gustav Tinlot and Paul Kefer; Darius Milhaud's "Catalogue de Fleurs" and Arthur Bliss' "Storm Fleurs" and Arthur Bliss "Storm Music" from an incidental score to "The Tempest," presented by José Delaquer-rière, Richard Hale, Mr. Arrau and leading members of the New York Sym-



The French-American String Quartet: Left to Right Are Gustav Tinlot, Concertmaster of the New York Symphony, First Violin; Paul Kefer, 'Cello; Reber John-son, Second Violin, and Saul Sharrow,

The Loeffler Quartet, written in memory of Victor Chapman, has been heard twice previously in New York this season, but according to the officials of the Referendum Concerts it is worthy of this distinction, being one of the best works in this genre recently produced in the United States.

Mr. Hammond's three songs are from a cycle of twelve of old Chinese lyrics. They are "The Vow" by Hung-So-Fan, "The Dancer" by Li-Tai-Po and "In a Boat" by Chang-Wou-Kien, all translated into French by Franz Toussaint. The Stravinsky songs are new works

from the noted modernist's pen.

Manuel Infante is a Spanish composer now resident in Paris, and the excerpt from his suite chosen for this program is entitled "Sentimento."

Vuillemin is a prominent French critic and composer and the biographer of

Rameau's "Deuxième Concert" provides a note of novelty in a modernist concert, but the authorities of this Society believe that its clarity of scoring and charming spirit make it interesting

today.

Milhaud's "Catalogue of Flowers,"

heard only once before in New York and this at a semi-private concert, is a charmingly poetic imitation of a flower-seller's business catalog with pieces less than a page in length, describing various blooms. It was originally scored for small orchestra.

Mr. Bliss' "Storm Music," a novelty in

New York, was written for a production of "The Tempest" in London in 1921. It accompanies the scene of the shipwreck in Shakespeare's play and is scored for two voices which sing the opening words of the play above realistic thunders of the percussion and brass.

STUDENTS SING TO MME. GALLI-CURCI

Distinguished Artist Smiles Good Wishes to Pupils of Proschowsky

Twelve or more young women students in the studio of Frantz Proschowsky on Riverside Drive were, on the Tuesday afternoon of last week, given an opportunity which rarely comes to a young artist-that of singing for a famous prima donna. Amelita Galli-Curci and her husband, Homer Samuels, came to the studio for the special purpose of hearing and encouraging the students.

During the more formal part of this informal function Mme. Galli-Curci constantly heartened the singers by her gracious smiles and nods of approval the close of the program one or two of the students were put through short vocalizing exercises by Mr. Proschowsky, with Mme. Galli-Curci making a suggestion now and then.

"You know," said the prima donna,
"Mr. Samuels and I are very much interested in what Mr. Proschowsky is doing, and we wanted to see his new studio and meet some of his students. I think he has some remarkably fine material with which to work, and I predict a very bright future for these young women."

Mme. Galli-Curci was questioned about her approaching European tour, during which she will be heard many times in Great Britain. "I am overjoyed," she said, "that I am to sing in

recital in London. I have often wanted to. I understand Albert Hall is already entirely sold out more than six months

in advance."

Those who sang were Elizabeth Lennox, aria from "Samson and Delilah"; Eleanor Starky, "The Lass with the Delicate Air"; Myrle Saylor, "Oh, mio Fernando"; Beatrice Schwab, "Caro Nome"; Clara Lang, Bird Song from "Pagliacci"; Virginia Rea, "Una voce poco fa"; Camille Robinette, "The Awakening," Gilbert Spross; Marie Masur, Santuzza's aria; Mrs. LaMassena, "Pur Dicesti," and Mary Burns, "Charmant Oiseau."

Training Mothers to Bring Music into the Home

Boston, Feb. 18.-James A. Moyer, director of the Commonwealth of Massa-chusetts University Extension Course, has announced a series of meetings for Music for Mothers to be held at the Massachusetts Normal Art School, this city, under the direction of Rose Ella Cunningham, Lexington, Mass. weekly lessons comprise the course. The first meeting was held on Feb. 12. Music for Mothers is a course offered with the idea of preparing mothers to give their

children musical guidance in the home, and cultivate their taste by means of thoughtful care and simple instruction. Teachers also have much to gain from a course of this sort, for the musical beginnings which are made in the home will be continued and extended in the school, where increasing attention is being given nowadays to music. No previous knowledge of music is required on the part of mothers and teachers taking this course. The subject-matter, arranged in simple and direct form, offers no technical difficulties.

W. J. PARKER.

Favorite Song Is Twice Broadcast

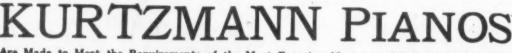
The song that Giuseppe De Luca made famous, "God Bless You, My Dear," was recently broadcast by radio from Station WEAF by Emma Gilbert. So popular did the number prove that Miss Gilbert sang it again for the radio at the same station a week later.

FLORENCE, Feb. 1 .- In honor of the second Italian Musical Congress, a performance of Peri's "Eurydice" the first opera, was given in the Pitti Palace under the bâton of Mr. Mazza. The work was first sung here on Oct. 6, 1600, as part of the ceremonies incident to the marriage of Marie de' Medici and Henry of Navarre.

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